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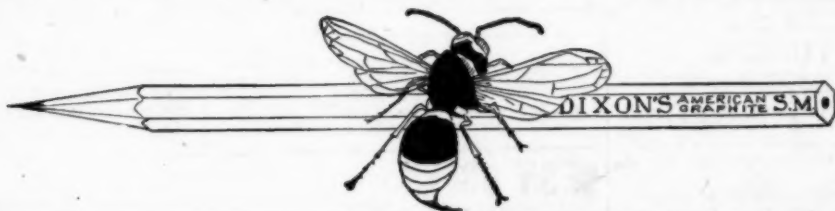
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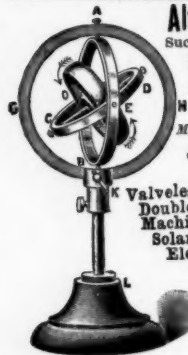
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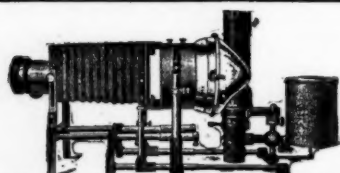
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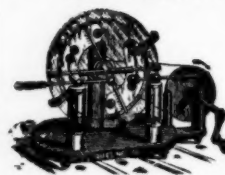
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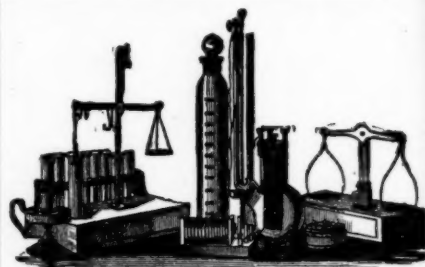
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# THE SCHOOL JOURNAL

A Weekly Journal of Education.

Vol. XLV .

For the Week Ending January 7.

No. 1

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The business department of THE JOURNAL is on page 30.

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The editors thank most heartily the many friends of education who have aided the progress of THE JOURNAL; they are asked to continue their friendly offices, whether as state, county, or city superintendents, principals or assistant teachers; their words of cheer, their helpful deeds are fully appreciated.

The utilization of the play-impulse in education was a conception of the immortal Froebel. A study of play has been made by Herbert Spencer and other philosophers, for it is seen to be a common trait in both men and animals. Schiller seems to have been the first to have discovered, that the æsthetic sentiments originate in the play-impulse. Mr. Spencer follows out the thought, and says "the inferior animals" have in common the trait that all their forces are expended in fulfilling functions essential to the maintenance of life. As we ascend to animals of higher type, having faculties more efficient and more numerous, we begin to find that time and strength are not wholly absorbed in providing for immediate needs. Better nutrition gained by superiority, yields a surplus of vigor; thus it happens that in the more highly evolved creatures there recurs an energy somewhat in excess of immediate needs.

Mr. Spencer says that the necessary actions of life develop the animal powers; energy is laid up in expectation of a coming demand; if the demand is not met, there is an accumulation of superfluous energy ready to meet the appropriate stimulus. It is in this way he explains that very common operation by the household cat, witnessed by all of us, and termed "puss sharpening her claws." "A cat with claws and appended muscles, adjusted to daily action in catching prey, but now leading a life that is but in a small part predatory, has a craving to exercise these parts, and may be seen to satisfy the craving, by stretching out her legs, protruding her claws, and pulling at some such surface as the covering of a chair, or the bark of a tree. This

useless activity of unused organs, which in these cases hardly rises to what we call play passes into play, ordinarily, when there is a more manifest union of feeling with the action. Play is equally an artificial exercise of powers, which in default of their natural exercise become so ready to discharge that they relieve themselves by simulated actions, in place of real actions. For dogs and other predatory creatures show us unmistakably, that their play consists of mimic chase, mimic fighting; they pursue one another, they try to overthrow one another, they bite one another as much as they dare.

"It is the same with human beings, the plays of children—nursing dolls, giving tea parties, and so on dramatizing of adult activities. The sports of boys—chasing one another, wrestling, making prisoners, obviously gratify in a partial way the predatory instincts."

Now the play-impulse—common to both men and animals, may, if man can add certain elements, rise to a higher domain and become art. The play-impulse is subjected to rhythm, to proportion, and measure, and thus becomes art. The savage has some surplus vigor as he sits in his tent, and carves at his leisure a piece of bone; he feels the proportion in the animals he sees, and he attempts to carve them on it. The hunter or warrior comes home, and his surplus vigor expends itself in leaping, gesturing to show his prowess; he feels the need of rhythm, and thus the dance is evolved. The shout becomes a song where refrain and measure are added.

All these result from the intuition of the beautiful resident in man. It must be noticed that these first forms of the beautiful cannot arise out of disorder, or in wantonness; there must not be jostling together of lines, masses, or colors. There must be order in the arrangement. Art then is play, or the employment of the surplus vigor, under the influence of the principle of order.

It is a curious fact, long since obscured, that certain animals have reached the art-realm; they play, they build, they sing. Darwin gives especial attention to the appearance of the artistic element in animals. He tells us that birds are the most æsthetic below man. The pavements made by the "bower birds" are quite remarkable, being stones of various colors used to form a place for walking. But these stones are never arranged in accordance with a pattern.

There are several forms of play, common to men and animals, as the caper, the run, the shout, delight in color and glitter. Higher up than these the play impulse appears in the successive notes of the bird's song, forms of mimicry, construction for display or pleasure. In man alone there appears a higher stage in which all these are guided by the principle of order; the run or caper has rhythm added, and it becomes the dance; the shout with rhythm and time added becomes the song; the constructive power becomes architecture when proportion is added; the delight in color unfolds when there is a pattern observed in decoration.

In all attempts to teach art in the school there must be felt that it is an unfolding of powers resident in the human soul. It must be observed that the more we educate the more is the need of art. As the race develops, the play-impulse develops, for that requires leisure, a surplus of vigor, a surplus of time. The increase in the effort to teach art within later years shows

that the opportunity for exercising the play-impulse has arisen. But, how shall art be taught? It is plain there must be spontaneity at the bottom. The little examination of the subject given here indicates that the main thing is to direct the play-impulse; that art is play must be recognized, and also that it demands freedom and spontaneity.



## Children's Imaginations.

A teacher in Toledo writes a very interesting letter concerning things she has found out about the conversations of the children in her class. One child thought her father was the oldest child of the family; possibly the mother by expending the same supervisory care over him helped to this belief. Another child thought God was hiding in a certain dense clump of evergreen trees she passed every day.

Prof. G. Stanley Hall published in the *Princeton Review* the results of inquiries in the public schools of Boston, made with a view to determine the contents of the minds of little children.

Out of forty-eight children questioned, twenty believed the sun, moon, or stars to live; fifteen thought a doll, and sixteen thought flowers would suffer pain if burned. About three-quarters of all questioned thought the world a plain, and many described it as round like a dollar, while the sky is a flattened bowl turned over it. The sky is thin, and one might easily break through it. Forty-eight per cent. of all thought that the sun at night goes, or rolls, or flies, is blown, or walks, or God pulls it up higher out of sight. He "takes it into Heaven," and, perhaps, "puts it to bed," or—this is a pretty thought, even though unscientific—it "lies under the trees, where the angels mind it," or it goes through and "shines on the upper side of the sky."

Thunder was considered to be God "groaning," or "kicking," or "rolling barrels about," or "turning a big handle," or "having coal run in," or "pounding about with a big hammer," or clouds bumping or clapping together—a superstition which is by no means confined to children's minds. Lightning is God "turning a gas quick," or (very common) "striking many matches at once," throwing "stones and iron for sparks," "setting paper afire," or it is a light going inside and outside the sky. God keeps rain in heaven in a "big sink," or in "rows of buckets," or in a big tub, or barrels and they run over, or he lets it down with a water-hose through a sieve, or "turns a faucet."

As to the conception of right and wrong it appeared to be mainly what is allowed and forbidden at home. The most frequent answers were to mind and be good, or to disobey, be naughty, lie, and say bad words. Boys say it is wrong to steal, fight, kick, break windows, get drunk, stick pins into others, or to "sass," "cuss," shoot, while girls are more apt to say that it is wrong not to comb the hair, to get butter on the dress, climb trees, cry, catch flies, etc.

A good deal of one's life is necessarily spent by everybody in straightening out his ideas; it is worth while for a teacher to know how to help in this process. Then, too, the "unknown" presented by the teacher cannot well be welded into a mass of confusion. To build properly, you must have a solid foundation.

## Religion in School.

A subscriber asks: Are you in favor of education without religion? There are several ways in which this question may be understood, but we suppose our correspondent means whether we are in favor of secular education (as it is called) if it can only be had without religion. And we say we most decidedly are. We believe the great Creator arranged the environment of sun, moon, and stars, of field, flood, and forest, to produce an educative effect on man. It is a child's right to have the effect of that environment; the book work usually performed in school is to aid or insure the effect of the environment.

The idea that a man who has learned to read is more likely to be wicked unless he is taught religion, is not seriously belied by anybody. A young theological graduate while spending the winter in Southern California found himself near a small settlement of Indians and was asked to preach to them. After visiting the camp and witnessing their ignorance he said that what they wanted was a schoolmaster, not a minister. Religion finds a place in the mind, if the mind can comprehend religion; it is the educated not the ignorant that are religious; as men increase in knowledge they will increase in religion.

There are persons who mourn over the neglect of religious forms that appears as communities acquire knowledge. But many of these may be spared; travelers tell us the fervor of the howling dervishes depends on their ignorance. Religion is the result of knowledge; to turn the heart towards religion there must be instruction; the church is powerless without the school-house.

## Ethics All Along.

By EDWARD ROBSON, New York City.

It was a maxim with a certain teacher of mine that ethics must be taught line upon line, in fact all the way along. In other words there must be ethics in coming into school, in the reading class, in the writing class etc., and in the recesses and in the dismissal.

I have attempted to recall a day in this school for the reason that it has stood before me as a guide in my teaching. I may not be able, however, to tell it so as to convey the effect it had on me.

As near as I could describe it the effort of Mr. L. was "to have everything right;" nor do I remember that there was any parade or fuss in attaining this end. The morning exercises were of the simplest—a few verses in the Bible, a hymn, the repetition of the Lord's Prayer. It was not a religious effect that was left on my mind, if I should attempt to be specific; it was more that our action should not be trifling, but sincere and manly.

Eating during school hours had been forbidden, but no penalty attached to disobedience. Charley G., the son of the merchant in the village always had nuts, raisins, or candy in his pockets and was a great favorite; he was petted at home, and lazy at school. The arithmetic class was reciting and Charley could not resist feeling of the raisins in his pocket; soon one got into his mouth. Mr. L. noticed he was eating, and turned to him and in a stern way said: "None of that, sir."

The business of the day went on, but we all felt ill at ease; the teacher was not the same; Charley was not happy, he had taken his raisins from his pocket and put them in his desk and was studying, apparently, with all his might. When recess time came and all arose at the tap of the bell, a wave of the principal's hand turned Charley to his seat again. Some of us wanted to stay in too, but a motion of the teacher's hand joined us in the column going out.

Outside we talked the matter over; the universal opinion was that our schoolmate couldn't help eating when he had raisins in his pocket.

When we entered the school-room Charley was at his seat studying, but he was very sober; Mr. L. was calm and very earnest. When all were seated he alluded to

the circumstance, saying in effect: "I don't care how much a pupils eats or what he eats, that is not what is bad. But a boy that cannot stop eating is like a drunkard that cannot stop drinking, both are on the road to hell." Here he was much affected; indeed so much so that several pupils wept. "It is terrible not to be able to control one's self." Here Charley put his head down on his arms and wept copiously. "Remember I don't care about the eating; it is your weakness, your inability to stop that alarms me."

This was about all, but the impression made was very deep; I shall never forget it. Again and again I have asked myself what it was that so impressed us. I know that his handling of that incident as he did made very earnest boys of us. There was so little to it that I am inclined to think the soil of our minds had been well prepared for the seed sown on that morning.

I have concluded that there is such a thing as disclosing spiritual relations and ideas even to youth, and Mr. L. was one who knew how to do it. I remember one spring morning a girl brought in a few early violets and laid them on his desk. He took them up after the morning prayer and said, "How beautiful: Why are they so beautiful?"

Several answers were given, and then he said "I will tell you. Here is one; here is another, see how much alike they are. The Creator tells each violet to try to become a perfect violet, and they try. You can feel when you look at these violets that they have done their best."

That seems simple, too, but it made a profound impression not only on me, but on all. Yet it was not a preachment, it was a little talk. I remember when a boy had spilled a drop of water on the desk that he called attention to it: "Is it not superb? See it glitter there? Did you ever know a drop of water too small to shine? There is a point there, friends. Do you see it?"

I am inclined to think that the person ethically instructed sees spiritual relations. This of course is quite different from the technical instruction in ethical rules. I do not say that should not be. I feel, however, that the great thing is to awaken the mind to perceive spiritual relations.

## The Recitation.

No suggestion that I can make is more important than that teachers study how to get more done in the few minutes given to recitation, the purposes of which are to find out whether the work assigned has been done, and, if not, why not; to train the entire class to a more thorough understanding and expression of what they have learned, to apply what they have learned in new directions, and then prepare the way for the work of another day. All this must be done for ten or twenty different pupils with but thirty precious minutes in which to do it. I have often seen a teacher spend most of the time in getting at his work, standing idly by while pupils were at work at the board, or at work with one pupil while a dozen were unemployed and listless, or teaching as if they were helping the pupils learn their lesson, and using other devices apparently to kill time.

The problem of the recitation is, how to lay out work for pupils so that they will bring the necessary material to the recitation, and then for thirty minutes keep every boy and girl intensely busy and interested in listening, thinking, and doing, in handling the matter of the lesson. At the close of such a lesson the pupils leave the room like young gymnasts, energized and strengthened intellectually by the vigor of the training. On the other hand, a sluggish recitation not only furnishes no good results, but trains to sluggish habits that make it impossible for a boy to gather himself upon occasion, as at an examination and work vigorously and with effect. —SUPT. KIEHLE.

"As grammar was made *after* language," says Spencer, "so it ought to be *taught* after language."



## A Plant's Teaching.

A pupil had brought in a geranium in a pot as a gift; it was of the horse-shoe variety. It was a healthy vigorous plant; there were evidences of coming buds, and the teacher was pleased to have this green thing to look at when she was tired of the bustle and noise of her school-room. It was placed in the window for the sunlight to fall upon it.

In the course of two or three weeks the plant had greatly changed; the upper surface of the leaves that had been so green now had a coating of dust; the under surfaces instead of the light green, now had a whitish look; the buds had dropped off; the leaf stems had changed; in fact, the whole plant was undergoing a change for the worse.

The teacher was not a florist and therefore applied to the donor of the plant for advice; he reported the matter to his mother who diagnosed the case by saying "the school ain't a good place for it." The plant was taken away and in two weeks returned looking about as well as at first. The word from the pupil's mother was, "It won't blossom for a long time now; it must have better care."

The teacher really wanted the plant in her school-room, and tried to give it attention; she set it in the window again; she watered it regularly; now and then she picked off a withering leaf. But do as she would the plant showed there was something wanting and reluctantly at last she asked the donor to take it back home again. But in passing the little plain house on the corner where this plant with others looked out of a window at her as she passed, the question often came in her mind, "Why did I have such poor success with the geranium?"

The reading of a little book entitled "Unconscious Influence" brought her thoughts back to the geranium and the suggestion would come up that there was a strong likeness between the child and the plant. Both were growing beings; both were built on a plan fixed by the Creator; both must follow that plan or there would be failure; the teacher must in some way know the Creator's plan.

The remark too of the mother concerning the plant would come up, "The school ain't a good place for it." She remembered her father once took her out of school saying, "You can go too much to school as well as too little." That was an occasion when she had grown listless and careless; she remembered that her parents watched her and conversed about her together and finally took her out of school. She concluded she was in the condition of the geranium, and that her parents saw she would do better at home than at school.

The incident of the plant caused her a good deal of thought. It was plain from her own remembrance that children might not do well at school. Why they did well with one teacher and did not do well with another had never troubled her before. A geranium would do well with any florist, but a child would not do well with every teacher. Could a teacher imitate the method pursued with the geranium? Would that be teaching? How would it differ from the kind of teaching she was now doing? Mrs. M., the one sending the geranium knew plants thoroughly, that was evident. Could it be said by the people in that little village that the teacher knew children thoroughly?

To know children, then, is what the teacher must make her object. This must come before she can undertake teaching. How could the knowledge be gained? Should it come from books? She had seen a book, "The First Three Years of Childhood" that she must own. But she determined to study the children before her day by day.

A beginning had been made; a starting point made in a career that was to be far different from what it had been. Reading and numbers were to be means now of developing the child, as the sunshine and the water should develop the plant.

## The Teacher as a Professional Expert.

By ALBERT BUSHNELL HART, Harvard University.

This paper will consider three points: 1. How far teachers actually practice a profession. 2. How far they are recognized as experts. 3. What may be done to improve their professional status. The teachers' profession is less permanent than others because a large number of young men take it up as a stepping-stone to other callings, and because so many women are members of the profession and cannot make it their life-work. Again, the technical training is inferior; only recently have opportunities been opened for the preparation of teachers, comparable to those offered to students of law, medicine, or military science. Normal schools have felt obliged to do two things at once and have done neither with complete success; they find it necessary to furnish at least a part of the general basal education of their students, for which they have not a sufficient plan; and they attempt to instruct in the practice of teaching, without opportunities for practice. Nor do the college courses in pedagogy entirely fill the requirement of higher professional training. They have done a great deal as to the historical side of teaching, and in suggesting the proper way of developing the mind; but they do not usually furnish the personal contact with the problems of his calling which is absolutely necessary for a good teacher. A third element in professional training the teachers more and more enjoy, viz., association, meetings, and professional organizations.

2. The members of our profession are usually looked upon by the community as men of learning. But this estimate is confined to literary subjects. What we desire is that school boards should recognize us as experts in school matters. It seems impossible to reach this result in the public schools, where education is part of the system of government. The organization of the school seems quite out of our reach, but we might have some voice in the admission of teachers to their calling. Here we are betrayed by our higher institutions of learning. There are but few universities in which the faculties decide on their own methods and apparently but two—Yale and Cornell—in which the faculty selects its own members. Nevertheless, there might be a much greater feeling of co-operation among teachers in a building, or in a city. Another field in which the influence of teachers should be more strongly felt is that of the selection of studies. Here, if anywhere, experience and observation ought to tell, and new methods should be brought forward by the teachers themselves. Again, the profession suffers from itself; there is a good deal of school cant, a collection of stock phrases about the "grandeur of the profession" and the "elevation of the race." Many of the educational periodicals which have a wide circulation must give outsiders a low opinion of the profession; the founding of new journals of a high grade is therefore encouraging.

3. It is clear that the professional status of the teacher is improving. Normal schools and the pedagogic instruction in the colleges are both better organized than formerly; a third method from which much may be expected is the establishment of courses of study for teachers who are actually in the work, such as those offered by the Lowell Institute in Boston and by the Corporation of Harvard University to the teachers of Cambridge. The colleges and better schools are demanding a regular course of systematic preparation of its teachers, and they are compelling young men and women to educate themselves carefully. We should have more influence, also, if we talked less about the greatness of the profession and the magnitude of our sacrifices. We are not highly paid, and are subject to vexatious uncertainties; but we have long vacations, fixed salaries, and unusual control of our time. The profession must avoid also the notion that it is its duty to reorganize the universe. The position of the profession would be much improved if we could reach the foreign system of a rigorous state examination, without which no person could be appointed as a teacher in an advanced school. Another improvement would be the introduction of some kind of faculty system of joint discussion and responsibility in large schools. The great fault of our city schools is too much uniformity and too little development of the individual, either of teacher or of pupil. As a teacher, to teachers, I can only say that if we wish to be held as experts we must prepare for it; we must not boast about it; and we must persuade the public that we know more than they about our subject, by constantly raising our own standard in the schools and in our ourselves.

The problem of determining the exact relation of intellectual culture to moral culture is one which has perplexed men's minds from the days of Socrates. On the one hand, as has been remarked, the enlightenment of the intelligence is essential to the growth of a clear and finely discriminative moral sense. On the other hand, it is possible to exercise the intellect in dealing with the formal distinctions of morality without calling the moral faculty into full vital activity.

—JAMES SULLY.

# PRIMARY METHODS

## The Thought Method of Teaching Reading. IV.

By SUPT. E. H. DAVIS, Chelsea, Mass.

We come to the process of learning to read from the written form, for which the preceding exercises have been a preparation. A rare opportunity is here afforded for observing the action of the mind as it rapidly unfolds and grasps new ideas. The first impression conveyed by the use of the crayon in writing the script sentences are quite indistinct, as is to be expected, but repetition very soon brings everything into clear outline, while the skillful use of objects makes the thought at once clear and vivid.

With a class of ten bright children standing before the blackboard, the teacher will write a sentence, as, "I have a cow." If she should ask the question, "Who can read what I have written?" not one in the class could respond, of course, but if she should quietly take from the box of objects one representing a cow and ask the question, "What have I, children?" every hand would be raised and every countenance express the desire to answer, "You have a cow." Should she then place the cow in the hand of one of the children, John, for instance, and ask the question, "What have you, John?" he would answer, without hesitation, "I have a cow." Say to him, "I will rub out what you see written on the blackboard and write what you just said. What did you say?" Answer; "I have a cow." "Now watch me as I write it (writing again, 'I have a cow')."

Very likely he will detect that the sentence looks the same as before. Can he read it? Yes, and so can every member of the class. The thought is now revealed in its written form, although the characters are not as yet understood, and the child's oral expression of it is as natural as if he even understood this—as natural as his conversation, and without hesitation. The only thing necessary to do to complete the recognition is to continue in writing short sentences. The watchful eye and close attention of the pupil, when wisely directed, enable him to acquire skill and knowledge much more rapidly than when there is an attempt to help him. By writing sentence after sentence, using objects when necessary to reveal the thought, and only then, the children will, in a few days, learn to recognize words as individuals, in their script form. As the process is continued they soon begin to analyze the sentences, of their own accord, separating the words and pronouncing them, and even distinguishing the letters and calling them by name. It is through the eye and memory alone that they do this, and they acquire all the assurance that knowledge bestows.

To return to our sentence written on the blackboard, "I have a cow," let us ask John to read it, and then each member of the class. They will manifest great pleasure in the exercise of this newly discovered power, and we shall observe that the expression is in marked contrast to the first efforts of children at reading, in general. Next, the teacher will take the pointer in her hand and read the sentence, moving it underneath as she reads. Then she will require each child to do the same. The pointer may be made very useful as an aid to establishing that good habit of *always getting the thought before attempting to read*. If the child is made to use the pointer every time he reads from the blackboard, and to understand that when the pointer begins to move it must not be allowed to stop until the end of the sentence, under penalty of having it taken from him and given to another child, he will very soon learn not to begin to read until he has looked through the entire sentence and grasped the thought—a lesson he never forgets.

All the members of the class having read the sentence and learned to use the pointer, the teacher writes another sentence. She takes another object from the box, a top for instance, and writes, directly underneath the first sentence, "I have a top," (having previously slipped the top into the hand of one of the children, and elicited the proper expression, as before). Each member of the class is expected to read it, using the pointer every time.

As no exercise should exceed fifteen minutes there will be time for but few sentences during the first lesson, but possibly three sentences may be brought out, and the teacher will select an ob-

ject representing a horse, and develop the sentence, "I have a horse," the same as before. Three of the children will then have objects in their hands—one, a cow; another a top, and another a horse. The teacher will ask each of these children to find his sentence and read it (using the pointer). He will be very apt to remember its position on the blackboard, and so, possibly, will some who do not have objects; but in case no one can do this he must be assisted. Dismiss the class, provide it with busy-work, and call out each of the remaining classes, in turn, and go through the same process. The time required for the reading of a whole school of fifty pupils is about an hour and a half, which is time most profitably spent. There should be two exercises a day, one each session, not omitting the language exercises (with objects), once a day.

By the second or third lesson the teacher should be able to write, within the fifteen minutes, as many sentences as there are children in the class. As soon as these have been written and read, require the pupils to exchange objects with one another, so that each shall have a different one, and then require each, one by one, to find the sentence corresponding to the object in hand, and read it. One or two may be able to do this. Even at the second lesson, but if not, give assistance when needed. The assistance will not long be required. In ten days time the brighter classes will experience no difficulty in learning ten different object-words, with *I have*, so as to recognize them in sentences without the aid of objects. These children have then learned to read, and it is interesting to note the expression of the eye and countenance as soon as they have mastered this step. The subsequent stages are easy and full of interest. The objects are not dispensed with so long as they are needed to reveal the meaning of a word, but, generally, they will not be required very much after the first two months.

As soon as the object-words of the first two months have been learned, the sentences may be varied by substituting *see* and other simple verbs in place of *have*. The sentences may then be enlarged and embellished by the use of adjectives, pronouns, and other words. Rather than give the child the name of any new word, outright, it is better to bring it out from its relation to the other known words in the sentence, or by judicious questioning. After two or more months' drill upon short and easy sentences the children acquire the power of grasping new words, never before seen by them, at sight. If teachers knew how much knowledge they pick up of their own accord through their own keen sense of observation they would seek rather for wisdom to direct the way, allowing them more scope for original and independent action. Articulation and clear enunciation may be taught much more effectively by allowing the children to give natural utterance to thoughts through their own proper understanding of them, than by drill in phonics. Their powers in this respect have been greatly underestimated. Special training of the eye and memory will enable them also to increase their vocabulary threefold more rapidly than will phonic drill, hence there is no necessity for phonics while learning to read, whatever may be said of their utility afterwards. Knowledge of sound is learned by observation just as is the recognition of new words at sight. As soon as the children begin to recognize words from their script representations the mind becomes most active in making independent analyses. They learn to spell unaided, and it will be noticed that they do spell all the words, whispering them to themselves, as fast as the teacher writes them, which, if unchecked, will become annoying. Silent recognition and silent reading form one of the good habits to establish early. Now is the time when the letters first have a real meaning. It is the time to begin oral spelling of the easiest words, and oral spelling should be maintained even afterwards. It is the time to teach the writing of the alphabet on slates or paper. Teach their names in order, for this has its use.

It is a good plan to keep a list of the words, as they are learned, on the blackboard, or charts, and review them daily, requiring them to be read in columns, up and down,

"If you study nature in books," said Agassiz, "when you go out of doors you cannot find her."



## Language.

By JENNIE M. SKINNER, Principal of Alden St. School, Springfield, Mass.

For third grade work, the maple furnishes a pretty leaf exercise. After each child is furnished with a leaf, we review the work of the preceding year, and then proceed to a closer investigation of the subject.

You may each lay your leaf on the palm of your hand. What can you tell me about the points?

"There is a point for each one of my fingers."

"The blade of the maple leaf has five points."

"My hand has one long finger with two shorter fingers on each side of it, and my leaf has the same."

We might think of them as the maple-tree's hands, that catch the rain and sunshine. When the wind blows, do you think the tree shakes hands?

There is something in my leaf that reminds me of the palm of my hand. Who has found what I mean? Right; the ribs and veins. Your fingers all branch from the palm of your hand. These large veins, branching from the end of the petiole, look much like the outspread fingers of the hand. Because these ribs or veins branch from the apex of the leaf-stalk, just as the fingers branch from the palm of the hand, we may call them palmately-veined leaves.

Take your leaf by the blade, and pass your fingers around the edge. We sometimes call the edge the margin of the leaf. Ella:

"The margin of the maple leaf has pretty points cut in it."

"The points of my leaf are very sharp."

Let us look more carefully at the blade; what do you see? Lena:

"There are many lines running all through the blade."

"Some of the lines are long and thick, others are short and fine."

"There are more fine lines than I can count."

Let us look at the veins in our hands.

"I see some thick blue veins, and some fine blue veins."

If we should prick one of these veins blood would run out.

You may break one of the thick lines in your leaf. Lizzie:

"The juice comes out of the veins of my leaf."

"The sap is the blood of the leaf."

The largest veins are called ribs. They make the leaf strong,

and help to keep it in shape, just as our bones keep us in shape.

The following is a third grade composition:



"This is a maple leaf. The broad, flat part is called the blade. The leaf-stalk is called the petiole. The maple leaf has a long petiole. Some leaves have small bodies at the base of the petiole; these are called stipules. The maple leaf has no stipules. It is neither folded nor rolled in the bud, so it is said to be flat.

"The veins in my leaf look like fingers spreading out from the palm of my hand. So the maple leaf is called palmately-veined. All the veins of a leaf taken together, are often spoken of as its frame. The edge of a leaf blade is called its margin.

"There is beauty in the forest  
When the trees are green and fair;  
But more beautiful the autumn;  
With its coloring rich and rare."

EBEN LUTHER, Age 7 yrs.

In this grade we speak of the contrasted harmony of color, as seen when leaves are lying on a stone wall or fence. We call the children's attention to the toning down of the colors of nature, by the mixing of shades, the brown twigs or boughs in the green foliage, the shadows on the grass, the gray sky or dark water, the autumn hues massed in harmonious gradations of reds, yellows,

and browns,—all under the varying lights and shadows. The children see the crudeness of artificial coloring, as compared with nature's coloring. They see their abrupt contrasts of paint, when comparing their works of art with the effects of nature. We show the children how color is always associated with joy, and they see how dull and uninteresting nature would be without it.

The object of this leaf work is twofold:

*First*, to lead the children to take an intelligent interest in the leaves by which they are surrounded, in the hope that they may feel a desire to pursue the subject further, as they have opportunity. It is believed that an acquaintance with the autumn leaves, kept up through the winter, by reference to mounted specimens, will lend to the coming of the earliest leaves a charm which could be experienced in no other way.

*Second*, to vitalize the work in language and drawing, by the use of material in which the children feel a personal interest.

## Outline Lesson Plans.

## From a Teacher's Day-Book.

By ELLEN E. KENYON, Brooklyn, N. Y.

## READING.

## I.

Object.—To teach the word *run*.

(a) Have child run across room and ask questions about speedy errand-doing, etc.

(b) Present the word *run* in script, pronouncing slowly while writing. Ask: What can a boy do if he is in a hurry? What can a fast horse do? What can a mouse do if it sees the cat? etc., pupils pointing to word as they answer.

(c) Have the new word placed in columns with other words and some simple sentences read, using the word *run*.

## II.

Object.—To introduce phonetic dictation.

(a) Have children sound *me, he, she, see* (all familiar to sight in reading lessons).

(b) Class and teacher sound together while these words are written on blackboard. Prolong *sh* in *she* until the two letters are leisurely written and connected by a curve placed below them. Stop at *se* in *see* and ask if the word looks right when the sounds are all given. Decide that another letter must be added to make it look right, but as the last letter does not say anything, we will cross it off.

(c) Where is the word with *sh* in it? *m? s? h?* (Give sounds not names of letters.) Point to the letter that says *h*. What does the other letter in that word say? Sound the word, pointing to the letters. (Same with *she*.) Point to the letter that says *s*. Sound the word, pointing. Why didn't you point to the third letter? (Because it doesn't stand for any sound.) How many letters does it take to say *sh*? Sound the word with that sound in it—pointing. Say the words in concert while I point—each one slowly first, then quickly. *M-e, me; h-e, he; sh-e, she; s-e, see*. Write the words whose sounds I give you: *h-e, m-e, s-e, sh-e*.

## III.

Object.—To introduce oral spelling.

Matter.—The words *cat, can, man*.

Preparation.—Children can sound almost any easy word and can write about one hundred words from dictation. They know the name of *c*, having distinguished it by name from *k*, which gives one of its sounds.

(a) and (b) Sound the three words, children. What is the name of this letter that stands for (give hard sound of *c*)? What letter do we find alike in all the three words? What is its name? We call this third letter *t*. Name all the letters in *cat*. Say the word; name the letters and say the word. We call that spelling. Spell *cat* again. Can any one spell *can*? Yes, the third letter is called *n*. Find *n* in *man*. Does any one know what to call the first letter in *man*? Then you can spell *man*—do so.

(c) Concert and individual practice.

## IV.

Object.—To teach the new words in the next reading lesson.

Preparation.—Write a script sentence lesson on blackboard, incorporating each of the new words at least twice.

(a) and (b) Write and mark one of the new words. Have volunteer tell what it is, and class sound it to test her correctness. If there is any possibility that a part of the class do not know the meaning, have those that do make sentences containing it. Have two children point it out in the blackboard reading lesson. So proceed with the other words.

(c) Have blackboard sentences read.



## V.

Object.—To teach the next lesson in the reading book.

(a) A preliminary lesson on the new words, including: 1. An exercise in phonetic word-building, as *rk, rk, rk, rk*, in which the words are developed. 2. An exercise in sentence building, in which these words are used in such a way as to illustrate all shady meanings. 3. A spelling exercise, in which the words are spelled orally from the blackboard; copied, studied at home, spelled orally next day from memory, and finally written from dictation.

(b) Discussion of picture and silent study of text for explanation of its features; story told in pupil's own words, paragraph by paragraph, after silent reading.

(c) Reading round the class, each pupil scanning his sentence before producing it orally.

## VI.

Object.—To cultivate independent sight reading.

Matter.—Lessons from the Supplementary Readers.

Method.—Children ask and are told the pronunciation and meaning of unfamiliar words in each sentence, before the sentence is read aloud. Questions and remarks interpolated by the teacher bring out the story wherever its continuity is endangered by technical difficulties. Class read on from page to page, not re-reading any story.

NOTE.—These lessons do not form a series, but rather illustrate the different lines upon which reading work is conducted.

## Busy Work for the Little Ones.

By ELLA M. POWERS, Milford, N. H.

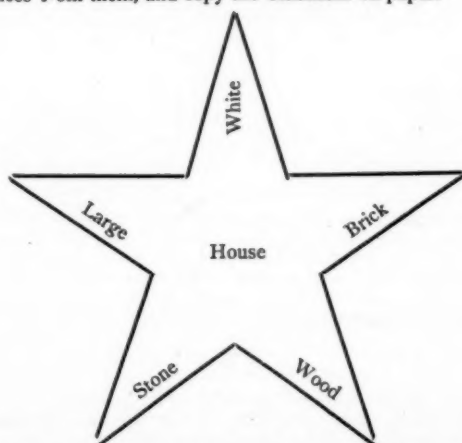
All teachers have not that natural originality that is sent as a gift to many. These less gifted ones read in their educational journals such extracts as: "Keep the minds and hands of the little ones constantly employed." "Keep them at work." "Give them something to do." In vain the teacher tries to think of some new suggestion, idea, or device, and the following may be of some use.

For the very smallest tots, cut small squares of pasteboard, and on each square write a letter of the alphabet. These squares should contain capital letters and small letters. Perhaps the box may contain twenty capital A's and twenty small a's, twenty capital B's and twenty small B's, etc., throughout the alphabet. From this box the teacher gives a large handful to each child to sort, telling each to separate the capitals from the small letters and then place letters of the same kind together. The little ones find this interesting. The same idea may be carried out with the numerals and Roman characters, sorting and copying them.

An interesting spelling lesson may be given by distributing bits of cardboard on which are printed letters. Let the little ones form as many words as possible. These may be kept in envelopes, the contents of which are similar, that all may have the same letters with which to work. As soon as the word is built it should be copied on the slate or upon paper. Much interest will be taken to see who copies the greatest number of words.

Again, to vary the exercise, let the children construct these letters in such a manner as to reproduce words or sentences placed on the board by the teacher. Then let these words or sentences be copied.

The children may be given squares with words of one syllable written upon them. In this box may be twenty squares with cat, twenty with boy, etc.; the box containing all the words with which they are familiar, and the new ones added from day to day. Let the children place similar words together, then construct sentences from them, and copy the sentences on paper.



A box of stars cut from colored papers may be utilized for sentence building in a unique manner. Distribute these stars with

no writing except in the center. Ask the children to write words in the points of the stars.

When completed the stars will look like the above diagram. If sentences are formed let the children copy them.

Sliced stories prove of much interest and instruction. Prepare, for example, twenty envelopes, each containing four stories written respectively upon white, gray, blue, and pink paper. The colors are to be sorted, and then the papers are to be placed together to find the story. It may be a very short sentence, or longer, as the teacher may decide. Each scholar will copy the stories and give to the teacher for approval. It is better if two of the stories are printed, and two are written.

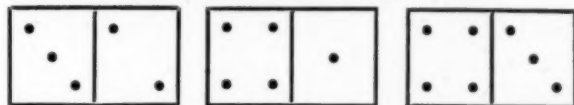
The teacher who has a pretty collection of colored pictures finds them of great value for busy work.

Cards upon which ten simple questions are asked may be used as:

$4 + 1 =$	$1 + 2 =$
$2 + 3 =$	$3 + 4 =$
$1 + 4 =$	$1 + 6 =$
$5 - 5 =$	$6 - 1 =$
$2 - 1 =$	$3 - 1 =$

These little ones will fill out the blanks, and will willingly copy it as many times as their slates will let them.

The teacher who has access to discarded dominoes has at her command a fund of work for the children. Give ten to each child and let them write the sum of the dots, as:



$$3 + 2 = 5 \quad 4 + 1 = 5 \quad 4 + 3 = 7$$

Again let them subtract the less from the greater, as:

$$3 - 2 = 1 \quad 4 - 1 = 3 \quad 4 - 3 = 1$$

Let them copy dominoes, dots, and examples on their papers.

Such figures as circles, stars, triangles, squares, and elliptical figures possess much attraction to the children.

When children are in number work from 1 to 30, old calendars may be cut up to advantage and the figures given to the children for sorting, copying, and combining.

## Lessons in Primary Geography.\* V.

By DR. ALBERT E. MALTBY, Slippery Rock, Pa.

The farmers by taking care of their farms give food to mankind. What is the word that tells what these men are doing? "Farming." And now you may give some words showing what other men are doing. "Mining, manufacturing, commerce." Do



Fig. 1.

you remember some of the forms of land and water? (Children name forms.) James says, "The whole earth is made up of

land, water, and the fulness thereof." (This answer is just as the little boy gave it, and his manner showed that it meant considerable to him. See Psalm 24. 1. It is this "fulness thereof" that so many teachers neglect in their geography work.)

Yes; the things we find in the water and in the ground are very important. What is this? "A lump of coal." "It came from the coal-out." "That is what some call a small coal mine." "It is in the side of a hill." Let us make this sketch of one. Here is the tool-house, and here the track, and the coal-dump. "The cars and mules are in the mine." (Luckily for the inartistic



Fig. 2.

teacher.) (Fig. 1.) "The mine is dark." "Father digs coal." "The miners wear lamps on their hats." How is the coal taken out? "The men dig it out with picks." (Fig. 2.) "Father says that the coal in our coal-bank lies in two thick layers. 'Level, like a table.' 'Horizontal layers.' Let us draw these layers of coal. 'Our coal rests on shale and clay.' Here is the layer of clay and shale. 'A thick layer of coal.' 'Then a layer of black stone.' We call that shale, but in some mines the layer is of slate. 'Now comes another layer of coal, and then a layer of hard stone to make the roof of the mine.' 'Father calls that the 'horseback.' It is sandstone in many cases. George has been in the mines. Men put in timbers to support the roof stone. The passages are sometimes called galleries, especially when one is above the others. (Fig. 3.)

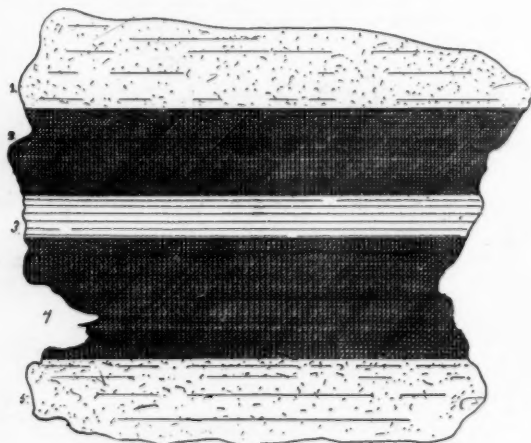


Fig. 3.

1. Horseback. 2. Upper Layer. 3. Slate. 4. Lower Layer. 5. Clay.

How useful the coal is! "It gives us heat." "To burn in stoves and grates." "To make the engines go." "The locomotives, and engines in the mills." Can you name any other uses? "Coke is made from coal." "They use coke in changing iron into steel." The gas for lighting the streets of

cities is made from coal. "But we have gas wells here." "Natural gas." "It came from the coal, too." "Most people use coal oil to light their houses." Do you know another name for that? "Petroleum." These all come from the coal, men say, and there are many other coal-products. "Coal-tar." Yes, and some very beautiful dyes are made from petroleum.

Do you know what is made from the clay that is under the coal? "Mr. Hammond, my uncle, makes fire-brick from the clay." "In Westmoreland county." "At Bolivar." "To line the inside of stoves and furnaces." That protects the iron.

Willie says, "I found some prints of leaves on a piece of coal." "Limbs and bark." These belong to plants. Did the coal come from plants? "We think it did." How much it has been changed! Willie may bring the leaf-coal into class to-morrow. "Ferns." These were much larger than those which grow in our swamps.

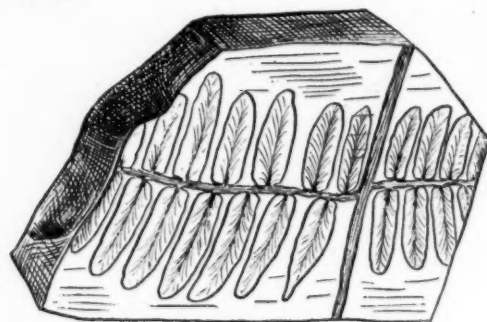


Fig. 4.

WHAT WILLIE BROUGHT NEXT DAY.

(Technically the *Neuropteris hirsuta*, one of the most abundant fossil ferns.)

How many in class have ever seen any other kind of coal? None. Here is a piece of coal, found in the eastern part of our state. Compare it with that which is found here. "It is harder." "It does not break into layers." "That is bright all over." There are two kinds of coal.

*Soft Coal* (Bituminous.)

*Hard Coal* (Anthracite.)

THE GREAT  
COAL STATE  
SOFT  
PENNSYLVANIA.

(FIRST, MAP OF STATE.)

A STATE,—PENNSYLVANIA.

A COUNTY,—WESTMORELAND.

A COUNTY,—BUTLER.

A VILLAGE,—SLIPPERY ROCK.

A VILLAGE,—BOLIVAR.

The coal-products are:

HARD COAL,  
SOFT COAL,  
COKE,  
PETROLEUM,

GAS, } NATURAL,  
COAL-TAR, } MANUFACTURED.  
DYES.

[From the underlying clay, FIRE-BRICK.]

(The writer includes in this lesson some things which are generally regarded as anything but elemental; still to little children, who may see these sights in our state, a row of flaming coke ovens a mile long, or the volcanic outbursts of great steel works, are nothing unusual. "DO YE NEXTE THINGE" is inscribed upon the walls of the great school at Eton.)

I am a regular reader of THE SCHOOL JOURNAL and am indebted to it for many good things, which help me both as teacher and as principal.

Very truly yours,

JENNIE E. ALEXANDER, Prin. 14th St. school.  
Fairhaven, Wash.

## Elementary Arithmetic. V.

FIRST AND SECOND YEARS.

By E. M. R., Springfield, Mass.

First Year.

My aim in these papers has been to record the arithmetic work just as it is taken in the school-room through the year, to report class-room exercises and to show results of teaching by specimens of children's work.

The baby class of the first grade, group No. 3, is ready for five. Do not regard these children as dull or stupid. They are even slow, only as compared with older minds. Their progress is steady and in accordance with laws of mind development, by which I mean that they are not erratic and uncertain, but as sure of what they learn from day to day as a class with better trained minds. The dozen that make up this group are perfectly normal children but certain central tracks are yet weak. They comprehend better than they can show. They need vivid instruction and patient repetition.

The study of numbers has been varied by the study of the half, and the linear inch.

Apply numbers by finding the edges of an envelope, the sides of a table, the figures in a border, the faces of a box, the panes of glass in a window, the petals of a flower, the veins of a leaf, the wings of a butterfly, the cost of articles.

The board work to be copied and completed at seats is in the line of the following:


 and  are —.

 and  are —.

 and  are —.

 and  are —.

 less two are —.

 less two are —.

 less two are —.

Group No. 2 are ready for work with seven. First, present the number as a whole, by showing seven pencils, seven sticks, seven blocks; give the name if it is not known. Require children to make seven lines on the black-board, seven rings; to name seven objects in the room, out of the room. Unless some such preparation is made the mind works automatically upon the number just previously studied and your class say and think six when they should think the new number. Next let the children find what must combine with three to make the number; with five; with two; with four; what remains if seven is lessened by any one number.

Half the drill needed to impress the facts in seven is already dispensed with if this analysis is made intelligently.

Further work in the number consists in drilling upon the difficult facts in seven and comparing the number with all smaller integral numbers.

In making comparisons take for illustration three. Lead children to state that, seven is four more than three, that there are two threes in seven and one more; that three is four less than seven; and later in the work that three is three-sevenths of seven, not at this period, however.

Follow the study of seven with the teaching of the fraction one-fourth.

Class exercise in teaching fourths.

Each child is provided with a paper disk.

Fold your disk into halves.

Fold each half into halves.

Cut through the creases.

Into how many parts have you divided the disk?

Annie.—I have cut my disk into four parts.

Compare the parts to see if they are equal or unequal.

Harry.—My parts are equal.

Show one of the four equal parts of your disk. It is one-fourth of your disk.

Show another fourth of your disk. Another. Another.

What part of this apple do I show you?

Mary.—You show me one-fourth of the apple.

Find one-fourth of my orange and tell me about it.

James.—This is one-fourth of your orange.

Here is a pile of bricks. Show one-fourth of the pile and tell about it.

Mabel.—This is one-fourth of the pile of bricks.

Here is a long line of street cars (20 blocks in a line). One-fourth is going to Forest Park, another fourth to Indian Orchard, another fourth to Chicopee, and another fourth will run on the avenue. Show what part will run to each place.

(Multiply these questions until the fourth is well established in the mind as one of the four equal parts into which anything is divided. Illustrate with surfaces and lines as well as solids.)

Place your fourths so that I can see the whole round disk.

Remove one-fourth. Tell what part of your disk you can see.

Alice.—I have three-fourths of my disk left.

Return the fourths. Remove three-fourths and tell what you can see.

Bessie.—I have one-fourth left. Who can show something further with his fourths?

John.—If I take away two-fourths I have two-fourths left.

Earle.—If I take away four-fourths I take away the whole disk.

Joe.—One-fourth and three-fourths make the whole disk.

Susie.—Two-fourths and two-fourths make up the whole disk.

Annie.—In my disk are four-fourths.

Harry.—In my disk are two-fourths.

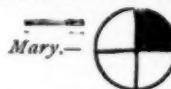
James.—Two-fourths and one-half are just the same.

What then is one-half of a half of your disk?

Earle.—One-half of a half is one-fourth of my disk.

(Drill and test exercises follow this analysis.)

Pass to the board. Make a picture to show what one minus one-fourth will leave and tell a story for it.



Mary.—

I had a tart and ate one-fourth of it, then I had three-fourths of the tart.

Make a picture to show what one minus three-fourths is.



Alice.—

We had a pound of butter and used three-fourths, so we had only one-fourth of a pound of butter.

Make a picture to show what three-fourths minus one-half is,

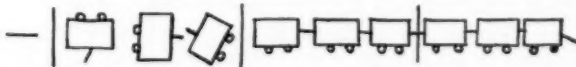


John.—

I had three-fourths of a quart of nuts and sold Harry one-half of a quart, so I had one-fourth of a quart left.

Make a picture for three-fourths minus one-fourth.

Joe.—I had only three-fourths of a train of cars because I lost



one-fourth of the train. One day the baby broke one-fourth of the cars, so I then had only half a train of cars.

Make a picture for one-half and one-fourth.



"Susie

and



I had half a square inch of red paper and one-fourth of a square inch of yellow paper, so we had as much as a half of a square inch of bright paper.

Make a picture for one-half minus one-fourth.

Annie.—I had half a yard of lace and mamma cut off one-



fourth of a yard to mend my doll's dress, so I had only one-fourth of a yard left.

Make a picture for one-fourth and one-fourth.



"Harry

and



I had one-fourth of a melon and Helen had one-fourth of a melon, so we had as much as a half of a melon together."

Make a picture for one-half of one-half.



James.—

If you had half an apple and should divide with me we should each have one-fourth of an apple.

(For test work give the children cards with pictures either pasted or drawn upon them, and questions plainly written which they are to answer. The following illustrations may make clearer my meaning:)



One minus one-fourth?

Joe.—One apple minus one-fourth is three-fourths of an apple.

One minus three-fourths?

Annie.—One pear minus three-fourths is one-fourth of a pear.

Three-fourths and one-fourth?

Mary.—Three-fourths and one-fourth of a dish of apples is a dish full of apples.

Three-fourths minus one-fourth?

Susie.—Three-fourths of a quart minus one-fourth is one-half of a quart.

Three-fourths minus one-half?

Nellie.—Three-fourths of a bag of wheat minus one-half is one-fourth of a bag of wheat.

One-fourth of four?

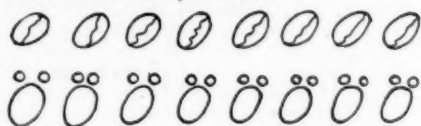
Mabel.—One-fourth of four pears is one pear.

The illustrations on these cards have no numerical use. They simply serve to suggest to the mind an object, a fractional part of which is to be considered.

### Second Year.

(Some arithmetic papers from the second grade were passed to me this week. I make a copy of them to indicate what the children are doing.)

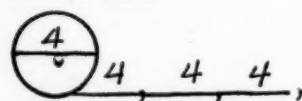
1. I have sixteen eggs. If I break eight and sell the rest at two cents each how much money do I receive?



Sixteen cents.

ETHEL KING, Grade II.

2. A ball is four inches through the center. How far is it round the outside?



The ball is 12 inches round the outside.

FLORENCE RILEY,  
Grade II.

3. If I buy two apples at two cents each, three oranges at four cents each, and a half-pound of sugar at ten cents a pound how much will I spend?



Twenty-one cents.

TINA PATON, Grade II.

4. If there were two bins of coal in the cellar and  $6\frac{1}{2}$  tons of coal in each bin, how many tons of coal were there altogether?

$$2 \times 6 = 12. \quad 2 \times \frac{1}{2} = 1.$$

There are  $12\frac{1}{2}$  tons of coal altogether.

LOUIS COMBS, Grade II.

5. Mamma had 18 apples,  $\frac{2}{3}$  of them were red and the rest green. How many were green?

18 apples = what she had.

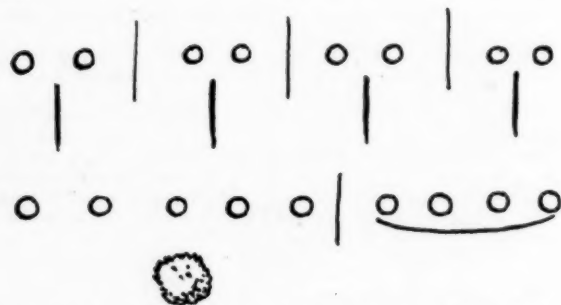
$\frac{2}{3}$  of 18 = 12 = what were red.

18 - 12 = 6 = what were green.

Mamma had 12 red apples and 6 green apples.

RIETA HARRIS, Grade II.

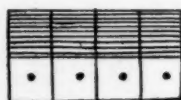
6. Minnie had 17 cents. If she bought 4 pencils at 2 cents each, and a sponge for five cents, how much money had she left?



She will have 4 cents left.

MAUDE BROSMAN, Grade II.

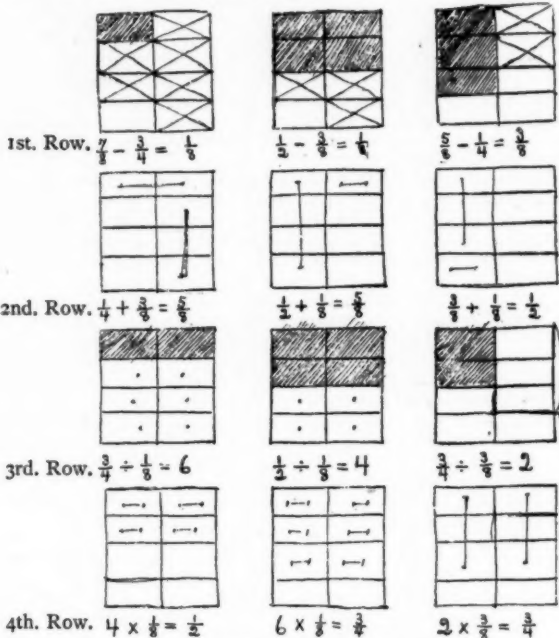
7. Robert had  $\frac{1}{2}$  of a pound of dates and he put  $\frac{1}{4}$  of a pound in each little paper bag. How many bags did he use?



He used 4 bags for the dates.

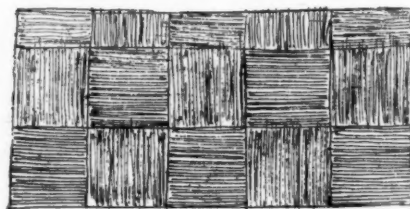
ANNIE MITCHELL, Grade II.

8. What I can show about one-eighth.



MARGUERITE QUINNELL, Grade II.

9. May's flower bed is 5 feet long and  $2\frac{1}{2}$  feet wide. How many square feet does it contain?



It contains  $12\frac{1}{2}$  square feet.

GERTRUDE SMITH, Grade II.

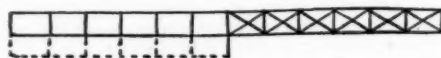
NOTE.—The paper from which I copy has the squares pasted with colored paper.

10. My flower bed is shaped like a right triangle. How many square feet does it contain if each side next the right angle is four feet?

It contains 8 square feet.

BESSIE MOORE, Grade II.

11. I have a piece of carpeting that is twelve feet long and one-half a foot wide. How large is it in square feet?



It contains 6 square feet.

FRANK WELLS, Grade II.

12. What I remember about sixteen.

$10 + 6 = 16$	$16 - 8 = 8$	$16 \div 2 = 8$
$8 + 8 = 16$	$16 - 6 = 10$	$16 \div 8 = 2$
$9 + 7 = 16$	$16 - 9 = 7$	$16 \div 4 = 4$
$12 + 4 = 16$	$16 - 7 = 9$	$\frac{1}{4}$ of 16 = 4
$14 + 2 = 16$	$2 \times 8 = 16$	$\frac{1}{2}$ of 16 = 8
$7 + 9 = 16$	$4 \times 4 = 16$	$\frac{1}{8}$ of 16 = 2

13. What I remember about one-eighth.

$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} - \frac{1}{8} = 0$
$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} - \frac{1}{8} = 0$
$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} - \frac{1}{8} = 0$	$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$
$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$	$\frac{1}{8} - \frac{1}{8} = 0$	$\frac{1}{8} + \frac{1}{8} = \frac{1}{4}$

RUTH MINER, Grade II.

I certainly appreciate your Primary and Columbus Souvenir JOURNAL. It is magnificent. THE JOURNAL is the best educational periodical published.  
Bluff City, Tenn.

J. W. REPASS.

## The Teaching of Drawing. V.

By HEMAN P. SMITH, New York Normal Art School.

We have now thoroughly considered the study of form in the first three years of school; and, allowing clay modeling, tablet laying, stick laying, and paper cutting a very important place in this study, we however feel the need of emphasizing the importance of *drawing*, as a general mode of expression, and hope that the following suggestions will enable teachers to appreciate more fully the importance of having young children begin this study systematically. The first consideration is the object chosen for the lesson. This should be somewhat familiar to the children, simple enough to be suited to their ability and sufficiently interesting to hold their attention, and create the desire to draw. The following are some objects that may be chosen. They are to be drawn in two dimensions only, as at this age the children cannot be expected to understand foreshortening:—A book cover, book mark, envelope, picture and frame, napkin, tie, scarf, tile, brick, screen, blind, fence, ladder, barn door, the numeral frame, a school-bag, a fan, tray, toy spade, pick-axe, hammer, flag, sail, tent, leaves, simple flowers, grasses, butterfly, snail shell, clam shell, wheel, kite, hand mirror, pin-cushion, toy house, basket, pail, bat and ball, paper soldiers, cap, racket, table, chair, sled, etc.

For drawing the above, the fewest possible lines should be used, and all detail omitted; the time being better spent in studying entire shapes and proportions, than in care over minutiae. We have heard much said about pictures that leave room for the imagination; and these are the best kind of pictures that can be made for children, and the best pictures that can be made by them—those that leave room for the imagination. Children's imaginations are very active, and they are able to see meaning in lines; and feel a satisfaction in the simplest combinations.

Having chosen a suitable object for a drawing lesson, the first thing to be done is to familiarize the children with it; not by too long conversation in regard to its uses, composition, or material, manufacture, etc.; for however interesting these facts may be, they do not aid in the drawing; but by directing their attention to the general shape of the object, to the various parts of its outline, to the character of this outline, straight or curved, broken or even, and by letting the children determine what geometric solid or plane the object resembles. The children may now be directed to the study of the first edge to be drawn, and they should be allowed to show, in many ways, the direction of this edge. This can be done by pointing, by holding the pencils, or rulers, or by laying sticks. Then, practice should be given in the drawing of the line, in the same direction, at first of indefinite length, then of the required length; the teacher having determined this, this being the first line, it is necessary that all the others be drawn with reference to it, in order to keep the proportions.

Much care should be exercised by the teacher to insure original study or observation on the part of the children. When the second edge of the object is studied, the first should be represented again in some simple manner, with sticks or otherwise, and the second one represented with reference to this; then the two edges in the representation should be compared with the two in the object.

When the teacher is assured that the direction of the second edge is well understood, the children should be allowed to practice lines in this direction—before drawing the line of definite length in the exercise. They may also be allowed to judge of the length of this relatively to the first one drawn.

In this way all important edges of the object may be studied, and a lesson might be summed up to consist of :

1. A study of the object for shape and proportions.
2. A study of a leading or important edge of the object.
3. Representation of the direction of this edge in some simple way before drawing.
4. Practice of lines in this direction.
5. Drawing the line of the definite length required.

For young children this study should proceed very slowly, very carefully; for the children are to learn to see. To do this they must be given time and much individual attention and encouragement. The teacher should not allow herself to criticise the drawings prematurely or severely. Encouragement will do much to make these first steps pleasant to the young pupil, will enable him to put forth unconsciously greater effort at every succeeding step.

The powers of the child's mind only become active when he wills, or determines to act. Willing involves a choice and a determination. The child can best will to act, when he has a desire to act. It is the teacher's duty to inspire the pupil, to create a desire to act and easily put forth volitions.

It is because the study of form and drawing present the highest motive that can be made effective in training the will, that it is an important, an invaluable study in the school-room. This high incentive is, "A desire to know the object studied, completely, correctly, or to know the truth that the objects point out, and to express that truth simply." It can readily be seen that temporary expedients, to gain the desired result, drawing, are worse than useless, that compulsory work has but little value, and

any adroit device to obtain rapid results, or finely executed drawings, neglecting the study of the object and thought of the child, still less.

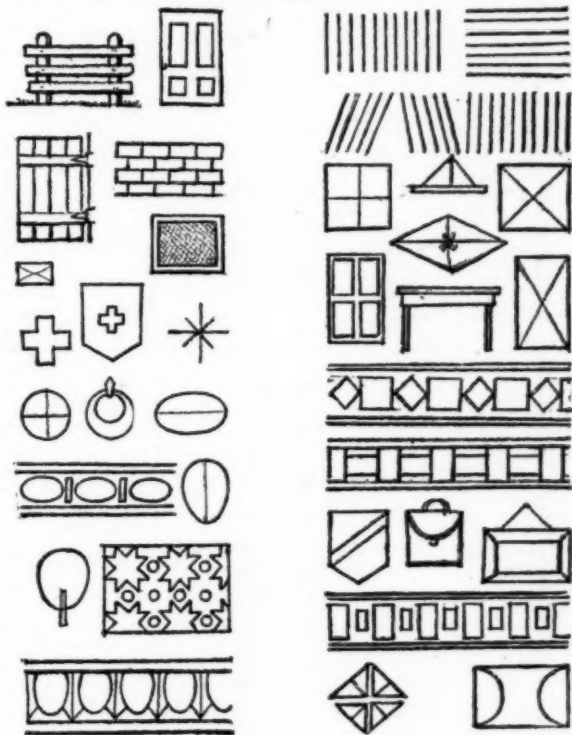
We should never forget that the act of acquiring the power is of more value than the power, in the child's mental development.

Besides drawing lessons in which the teacher takes part, directing the exercise, there should also be other exercises in which the child having a simple object given him to study should try his strength to express what he sees, as well as he can. These exercises develop original power, and, although the work may not be without faults, yet it is praiseworthy in the child to have made a drawing, independent of aid, that resembles the object to some degree.

Sketches from imagination may also be attempted by young children. A child's constructive imagination is very active, and a few lines enable him to imagine a bird, a dog, a house, a man, etc., etc., and it is but a little step from the child's interpretation of these simple drawings to a lively representation of his own of the same objects. This latter has too often been denied him.

If free, independent, original drawing were systematically practiced, there would soon be found a growth in the power of illustrating stories, reading, number, and language lessons on the part of the young children, and history and geography and other science lessons on that of the older children.

Illustrations by the children of the general lessons in the elementary schools is becoming an important feature, and one that adds so great an interest to composition writing and language lessons, that we should no longer leave the method untried if we have not ourselves yet put it in practice.

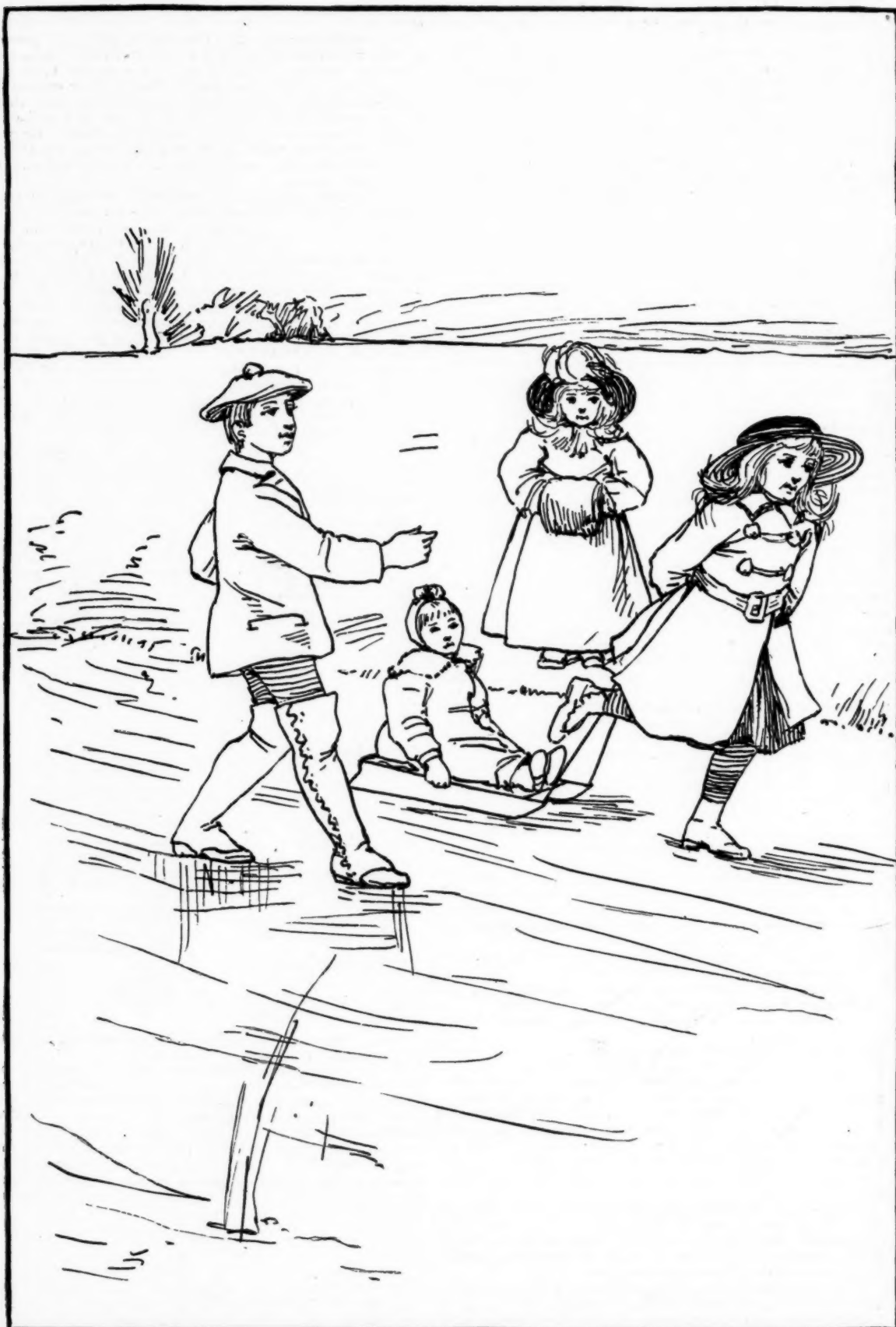


The accompanying plate gives the same drawings appropriate for the second and third years of school.

They are taken from White's New Course in Art Instruction For Primary Schools, Books 2 and 3. The Outline for Primary grades of the same course contains a list of objects based on geometric figures, suitable for drawing. In the same "Outline" are detailed lessons for the three primary grades, including color, clay modeling, arrangement of historic patterns with sticks and tablets, and drawing. These lessons are so alternated, related, and systematized that they will be found a reliable aid, and will strongly appeal to the earnest teacher seeking light on this all-important subject.

One of my older pupils made a "Barker's Mill," in this way: He took a clay pipe and beveled off the end of the stem with a file. He then closed the aperture with sealing wax and drilled a small lateral hole in the stem, about one inch from the end. Then he suspended the pipe by means of a thread attached to the bowl with sealing wax. Then water was carefully dropped into the bowl. The liquid will flow out through the lateral aperture, and the apparatus will revolve in a direction opposite that of the flow.

G. E. G.



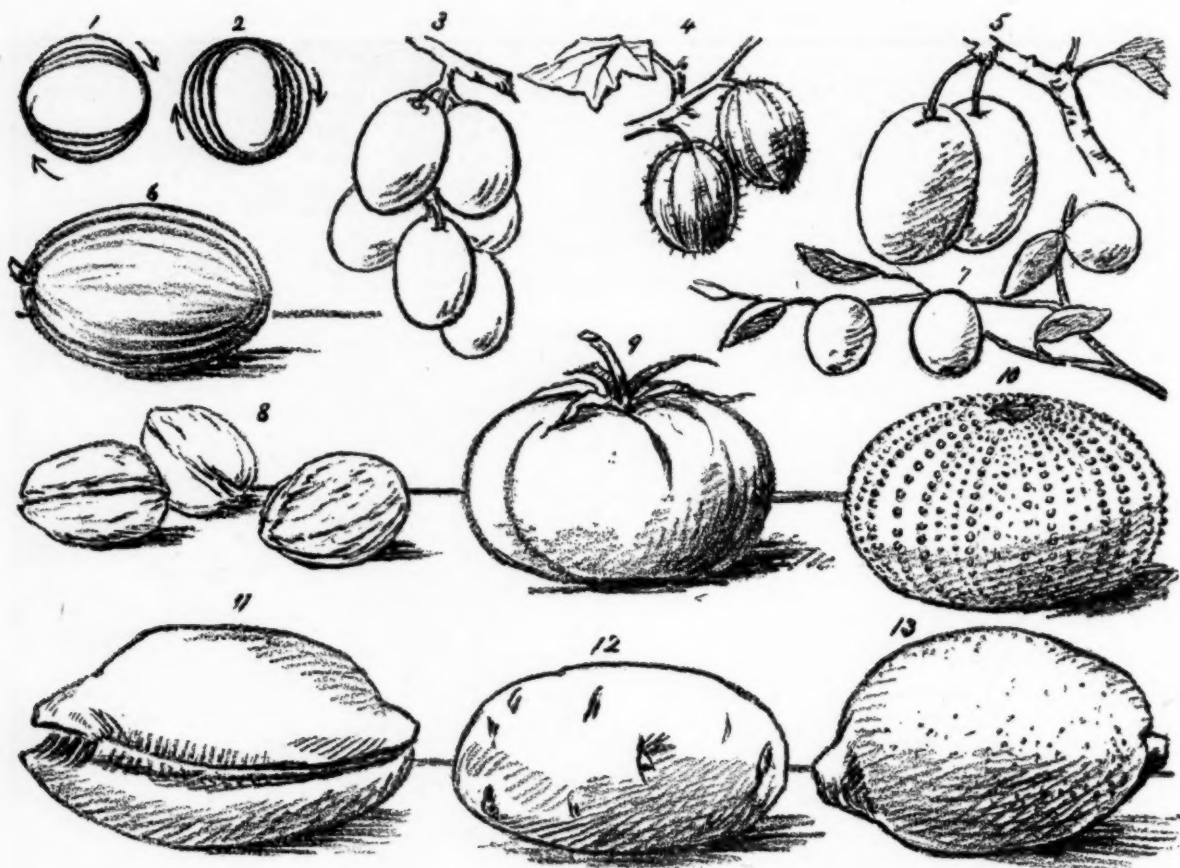
### Picture Stories for Language Work. I.

These pictures are made large enough for children to see them across the room.





Picture Stories for Language Work. II.



## Blackboard Illustrative Sketching. V.

By W. BERTHA HINTZ, Normal Art School,  
New York City.

### LESSON ON THE ELLIPSE, AND OBJECTS SHAPED LIKE THE ELLIPSOID.

*The Ellipse* can best be drawn after the circle has been practiced. For the practice of the circle see Lesson II. (a) After a series of motions and the drawing of a few circles, continue the motion, flattening the circle above and below, thus making a series of ellipses, getting gradually narrower and narrower. Fig. 1. (b) Repeat the same, narrowing the ellipses from left and right, as shown in Fig. 2.

#### OBJECTS SHAPED LIKE ELLIPSOIDS.

Fig. 3. *Grapes*.—(a) With the side of the chalk, an inch long draw the oblique, irregular stroke to represent the twig. (b) From this draw the grape stems, with one mark each, using the end of the crayon. (c) Draw the berries with elliptical outlines, freely, consecutively. The three that are in nearly full view are emphasized more than those that are partly hidden. (d) The few added marks give a little relief, appearance of roundness, and character to the drawing.

Fig. 4. *Gooseberries*.—(a) Draw the twig, leaf, and stem, with the end of the crayon of 1 inch length. Notice that the stem is quite angular, and the farther half of the leaf is foreshortened, that the stem has thorns and prickles. (b) Draw the contour of the berries, and the veins, or markings of the skin, as illustrated by Fig. 2. (c) Draw the prickles on the berry, simple fine lines.

Fig. 5. *The Plums*.—The fruit is large and heavy with but a slender stem. (a) The twig is drawn first, slightly rough, and gnarled. (b) From one of the nodes in the stem draw the stems for the plums, slightly curved lines. In order to insure the proper balance of the fruit on its stem, let the lines that represent the stems be sufficiently long to balance the fruit well upon them, then erase them. (c) Add the few marks, accenting parts.

Fig. 6. *The Watermelon*.—This is so simple and easily sketched, that it might follow the first practice exercise. In the drawing it is the only illustration that has not its proportionate size, considering the size of the other drawings. (a) Draw the entire contour in one sweeping stroke. (b) Begin at or near the

left end and continue the elliptical motion, as directed in Exercise 1, above and below, gradually nearing the central area. These marks may be more or less broken, and represent color lines or stripes in the fruit. (c) Add the short stem.

Fig. 7. *The Cranberry Vine*.—(a) Draw two or three regular, broken lines to represent the slender, stems, or vine. (b) With the flat side of the crayon draw the small elliptical leaves with one stroke. (c) Draw the small fruit, by one short stroke of crayon, with a little more pressure on the left side. If this leaves the outline too irregular, soften and even it by rubbing it gently with the finger tip.

Fig. 8. *Walnuts*.—The elliptical outline is rather more irregular than any of the preceding, and the surface more uneven, and relieved by markings. (a) First consider the general outlines of the nuts, and represent that, and next mark the division of the shells. (b) The marks, indentations, or folds in the shell may next be added.

The drawing should be made after the object has been studied, and should also be made from memory.

Fig. 9. *The Tomato*.—(a) Study the shape of the specimen, a flat spheroid, with more or less segments, or divisions. In the drawing the stem end is uppermost, showing the sepals of the fruit. (b) Draw first the general contour, a modified elliptical form. (c) Break it with the curves marking the divisions by broad gray strokes, using decreasing pressure of the crayon. (d) Draw the sepals with the side of the crayon, five irregular tapering marks, radiating from the base of the stem. (e) Draw the stem, a slightly broken or curved line, a little irregular at its end.

Fig. 10. *The Sea Urchin*.—Procure a specimen, of moderate size, and study its general form. Notice the ten rows of plates passing from one pole of the animal to the other, five of which appear to view in the near half, which is all that can be seen at once. The rows of circular markings define these plates in the drawing. The little hemispherical projections are tubercles. These tubercles are the bases of the spines.

It is merely intended in the sketch to give a general representation of the position of the tubercles. (a) Draw the contour of the flat spheroid lightly and with a swinging motion, as directed for the circle and ellipses in Exercise 2. (b) Draw light sketching outlines for the rows of tubercles, and dots to represent the tubercles. (c) Draw the outline for the mouth.

Fig. 11. *The Cowry*.—Obtain a specimen of the cowry, and observe the following characteristics: The shell is a univalve, more or less ellipsoidal, with a very small spire, and an involute



outer lip. The aperture or mouth is longitudinal, nearly straight, toothed or plaited on each side, with a channel or groove at each end.

Place the shell in a good position and sketch. (a) The general contour and ellipse. (b) Modify this by a more strongly marked line following the shape of the shell, observing the change in curvature at the two ends for the spire and the beak. (c) If the shell is so placed that the mouth shows, sketch it in broad well defined line. (d) Notice the teeth-like serrations, and sketch these with the broad side of the crayon, rather in a sketching manner and not too definitely and set. (e) Finish with a few strokes, well placed to bring out roundness, or give the appearance of solidity.

Fig. 12. *The Potato*.—Select a good sized specimen, with some characteristic markings, sprouts, roughnesses, spots, or slight defects; place it well as regards the light (with the light at the right will be found a desirable position), and study it. (a) The general outline is elliptical, and the sprouts generally tend toward one end or in one direction. Draw the outline in a broken manner, emphasizing and lightening the mark to suit the lights and shades on the contour of the potato. (b) Mere specks will be sufficient for the sprouts. The break in the body of the potato made by the sprout must, however, be carefully studied and drawn with a slight shade on the line.

Fig. 13. *The Lemon*.—Choose a large specimen with well developed ends, and deeply pitted skin. (a) Study its general shape, that of an ellipsoid, and sketch an ellipse to represent it. (b) Change this outline according to the individual specimen studied. (c) Draw the lines necessary to bring out the shapes of the ends well. (d) Draw dots to represent the pores of the skin. These must not be too numerous. They would not show much in the shaded area, nor in the area of high light; but mostly in the half light or half shade. (e) Tint a little to bring out relief.

*Remarks*.—The study of each of these objects should be immediately followed by memory drawings of the same. Other objects of like shape should also be studied, and original drawings be made from them.

It would be advisable to make a thorough study of the objects used in this lesson, in pencil first quite accurately, as they are so small that they do not allow of much boldness and freedom on the blackboard. After these pencil sketches, bolder drawings giving simply the impressions of the form should follow.

*Light and Shade*.—Before this no directions have been given for the use of the chalk, in giving the effect of light on the sketch—allowing the blackboard to represent shade and a very light layer of chalk reflected light.

On the blackboard laws of light and shade cannot very well be carried out practically, as the white crayon has to be used for the outlines whether they be on the light or dark side of the object; a few directions, may be given, however. These are:

The area upon the object that receives the light directly should be represented on the blackboard rather white, but never solidly so, except on a very small spot. Generally, one additional pressure of the chalk will give all the light required.

Do not work over a surface until the grain of the blackboard is filled, and giving drawing the appearance of having been overworked.

From the highest light on the object, to the generally diffused high light the transition is very simple. If the local color of the object is of an even tone it will be very easy to discern an area of half light, and one of half shade. On these but little chalk must be placed. The next effect seen on objects is the shade, and deeper than this the shadow. The shadow can usually be best represented by the blackboard. The reflected light is the line for the contour of the object, and should be less brilliant than the light area.

No arbitrary method should be pursued in the treatment of the sketch in light and shade. The objects, if well chosen, will illustrate the various degrees of light necessary, and furnish the right study of this subject.

Too much high light gives a drawing a hard, inartistic appearance.

If a sketch is made with the end of the crayon with a definite, hard line, it should not be shaded, but all detail drawn in lines also.

A sketch in light and shade should have its outline drawn with the side of the crayon, a rather broad stroke, easily passing into the shade of the rest of the drawing.

If the rough texture of the blackboard is too coarse for sketches of small objects use the finger tips to soften this effect. This corresponds to stamping in charcoal drawing. Usually the character of the surface of the object will show whether this is necessary.

Surfaces that are smooth and shining might be so treated. Those that are rough, opaque, with considerable texture, as the walnuts, sea urchin, potato, and lemon, ought not to be rubbed.

Whenever a shade is to be laid on, the side of the crayon should be used.

Do not be afraid to try original effects,—original way of holding the crayon to produce these.

Practice representing, by the fewest possible number of lines, some simple objects.

Collect artistic sketches, classifying them according to type forms underlying them, and mount in a scrap-book for future use, and begin to make original illustration of a simple character, for lessons that you give in your own classes.

By drawing these on blackboard paper, they can be preserved and used more than once, thus saving the teacher's time.

## Greek Myths for Children. IV.

Rhœcus,

A STORY OF THE OAK.

By EMMA M. FIRTH, Chicago, Ill.

"There is an instinct in the human heart  
Which makes all fables it has coined  
To justify the reign of its belief,  
And strengthen it by beauty's right divine,  
Veil in their inner cells a mystic gift,  
Which like the hazel twig in faithful hands  
Points surely to the hidden springs of truth."

Aside from their use as a means of strengthening the imagination, the myths embody ethical truths which may be helpful, just in proportion to the intellectual activity which the stories arouse. Like Rhœcus, children live wholly in the present moment. They need to be lifted, by all possible means, from an indefinite present of childish pleasure to a definite understanding of their powers and possibilities. All our efforts are directed towards the successful accomplishing of this end. If by means of a simple story the child can grasp the truth embodied in it is he not making progress in the right direction? And, at the same time, is he not getting a foundation for the future study of literature and a future appreciation for the beautiful in art. The story of Rhœcus emphasizes three helpful ideas,—sympathy with nature, leading to closer observation; kindness to weaker creatures; the doing of the "duty which lies nearest." The story may be given in connection with observation lessons on trees, particularly the oak—its habits of growth, trunk, leaves, and fruit. The leaves and fruit may be modeled and painted, and also a twig, showing the new growth of the past season, and the buds for the coming year.

At the foot of the cloud-capped mountains of Greece was a forest in which grew the laurel, the linden, the oak, and many trees as dear to the Greeks as they are to us. The Greeks loved their mountains and hills, their rivers, forests, and fields, perhaps more than we do. They believed that each brook and river was the home of a nymph, and that a dryad lived in each tree. They thought that the dryads were happy, with the winds and the bees and birds for their friends and messengers. But the sad part of it was that when the trees died, the poor little dryads died too. They did not live forever as did the gods and goddesses who lived on Mt. Olympus.

One day a young Grecian lad named Rhœcus was walking along the mossy path of an old forest. He had bright eyes and a happy face. He was singing as he went along; and here and there he stopped to pick a bright flower, or watch a shy little spider setting her silken trap. He came to a very old oak tree, the mossy trunk of which was falling apart, and a good wind would have blown it over. Rhœcus looked at the old tree, and thought of the many summers it had seen. He felt sorry, and propped it up carefully, saying, "There, you brave old tree, you need not die yet. The west wind will not have a chance to laugh at your downfall so soon!"

He turned to go, but stopped, for he thought he heard a low sound. He listened. Yes, surely some one was calling his name very softly, "Rhœcus!" It was strange! Rhœcus saw no one at first, but searching with care for the owner of the sweet voice, he saw a little maid with a beautiful and gentle face. She was up among the boughs of the oak tree. The leaves nestled softly when she spoke again. "Rhœcus, I am the dryad of this tree. You have been kind, you have saved my life. What can I do for you. You may ask what you wish." Rhœcus thought of all the things he would like to have,—two splendid horses and a chariot, a jeweled shield and a bow and arrow, so that he might be a great warrior. But he did not ask for these. He said, "Make me good and true like yourself, little dryad. Be my friend and come and talk to me."

"Ah, Rhœcus," said the dryad, "I cannot make you good. Only Rhœcus himself can do that. But I will be your friend, and if you will be here an hour before sunset I will come and talk to you. I will tell you about the nymphs and dryads of this wood. You shall learn our language, and although I cannot make you good I will make you wise. To be wise and good is to be like a god."

Rhœcus promised to return. He went on his way in a very



happy mood. When he came to the city gate, he found some of his friends who were playing games just outside the wall. Rhæcus was a good player. They were glad to have him play with them. He could throw the discus better than any other lad, and he could run very fast too. He was eager to win, and had forgotten about the nymph and his promise.

All at once a bee began to buzz about Rhæcus' head. It flew round and round, and he grew quite angry, saying as he brushed it roughly away, "Does it take me for a rose?" He hurt the little bee. It flew slowly away; but as Rhæcus cast an angry glance after it, he noticed that the golden curtains of the west were being drawn aside, and that Apollo's chariot had reached the mountain tops of Thessaly. Then he thought of his promise. What if he were too late? He dropped the discus and ran until, all out of breath, he reached the old oak tree.

He looked up among the twisted branches. No little dryad's gentle glance met his. But as he peered into the shadows he heard the low voice again. "Oh, Rhæcus! you did not keep your promise; you hurt my messenger, the little yellow bee, and I cannot come to you now, for only gentle eyes may look upon us. I would be a friend to Rhæcus kind and thoughtful, but to the careless, thoughtless Rhæcus I cannot come." "Come back little dryad. I will be kind next time! I will remember next time!" cried Rhæcus. The dryad said, "No, Rhæcus; you must learn to be true to yourself and to your promise. He who does a little wrong thoughtlessly will do a greater. Good-bye."

Rhæcus went sadly home. He thought that the trees were all saying, "Oh, Rhæcus! thoughtless Rhæcus!"

The stars came out and the great moon looked sadly down upon him. They seemed to say, "Ah, Rhæcus, you must learn to think of others, then you will be good and happy too."

### Little Helps.

A little spring had lost its way along the grass and fern,  
A passing stranger scooped a well, where weary man might  
turn;

He walled it in and hung with care a ladle at the brink;  
He thought not of the deed he did, but judged that toil might  
drink.

He passed again, and lo! the well, by summers never dried,  
Had cooled ten thousand parching tongues, and saved a life be-  
side. —Selected.

### Japanese Holidays.

By A. L., New York City.

The Japanese have many holidays, and they spend a great deal of money to make their children happy.

The first festival that occurs is the Japanese New Year's day, which is the ninth of February.

The streets are all perfectly cleaned before this holiday, and the houses are decorated with evergreens and bamboo branches. The wealthy and well-to-do families prepare a feast, and also provide food for their poor neighbors.

One good custom prevails in Japan that might well be introduced into America. All debts must be paid at the beginning of the year. Until this is done, no one enjoys the holiday.

The second is the "Festival of the Dolls," and is the special holiday of little girls. Just before this holiday the shop-windows are gay with dolls of all kinds. Every family has a number of dolls of all sizes. When a little girl is born, a pair of dolls is purchased with which she plays till she is a grown woman. When she marries and has little girls of her own, she gives her dolls to her daughters. This "Festival of Dolls" is celebrated by making offerings of *saki* (a kind of beer made of rice) to the effigies of the Empress and Emperor, and the whole day is spent in acting the whole of Japanese life. The dolls are, in turn, children, young ladies, mothers, and grandmothers. This festival takes place on the third of May.

The boys' festival comes on the fifth of July, and is called the "Feast of Banners." Flags, banners, toy soldiers, etc., are purchased for every member of the family. The boys march through the streets gaily dressed, wearing toy swords and waving flags.

The fourth festival, "The Feast of Lanterns," is held on the eleventh of September. This is observed by a solemn procession to the tombs at midnight.

The next festival is the "Feast of the Chrysanthemums," held on the ninth of November. On this occasion flowers are given to every one, as we give gifts on Christmas Day.

The Japanese are a very polite people. They are noted for their charming hospitality, and their good nature. Perhaps no people enjoy life more than the Japanese.

### Live Lessons in Writing.

From Class-Work of LYMAN D. SMITH, Hartford, Conn.,  
Author of *Appletons' Penmanship* and *Appletons' New Manual of Penmanship*.

Handwriting requires that you free the writing instrument by educating the muscles in movement; also that you educate or train the mind's eye in the perception of form. The concept or idea comes first even in executing movement-drills. Consequently, when small letters are woven into a movement-drill or loops into a four-line staff, or wherever small letters or capitals are associated with movement, let a preliminary talk about them be given and plenty of board illustrations also. Good blackboard work is a powerful aid to the teacher of writing, both in imparting ideas of good form, and in holding the pupils' attention and interest. Earnest teachers will practice with chalk daily—at the board.

#### Natural Method.

Order of a lesson { Mind pictures.  
Movement drills.  
Copy-book work.

A talk about the letters.—To wake up the mind.

A movement drill.—To wake up and train the muscles.

Copy-book practice.—To combine the play of mind and muscles, getting good form and normal spacing—the end aimed at through fluent hand-action.

#### A LESSON GIVEN IN AN INTERMEDIATE GRADE. PRELIMINARY TALK AT BLACKBOARD.

Open your books, children (Mov't Book A), and see what you are to write this morning. James may tell me. "Small / and *δ*." To what family do these two letters belong? James: "To the loop family." How many letters are there in this loop family? (A pause.) Just look on the 9th, 10th, 11th, 12th pages of your movement book or cover of your regular book and you will see. James: "There are nine." To which class of these nine loops do / and *δ* belong? "To the upper loops." How many upper loops are there? "Five."

Who can tell me more about these upper loops? Jennie: "They are all three spaces high." What else? "They all begin with the right curve." Where does the down-stroke cross this right curve as the pen comes down? "At the head-line." How long does that leave the loop part? "Two spaces." Then all these loop-letters are two-thirds loop, are they? "Yes, sir." Now let me draw the farmer's horse-whip on the board, making the lash first as I go up, and the stock as I come downward. Which part curves? Mary: "The lash, or the up-stroke." Which part is straight? "The stock, or down-stroke." Right. Now you must all remember the rule for making loops—namely: "Up with a curve, down with a straight line."

NOTE.—The rule given here is essentially correct giving the basic form—though not strictly so. The left side of the loop part of these letters swells slightly to left, merging or changing into a straight line two-thirds the way down, and continues thus to base-line, except in / and *δ*, where a small amount of space is taken from this line and given to the turn. In /, this straight line extends downward nearly two spaces below base, a small amount of space being allowed for the turn. The /, minus the right side of lower loop, is best with which to illustrate the whip-lash and whip-stock. (Fig. 1.) Pupils are more apt to reverse the rule given than to observe it, going up with a straight line, coming down with a curve.



Fig. 1.

Who can tell me how and where the *δ* differs from small /? Robert: "The *δ* is narrower than the / between the down-stroke and second up-stroke; it also has a finishing dot like small *w* and *v*." Very good, Robbie. How do you make the *δ* narrower than / at this point? "By carrying the third stroke up nearly on main slant, almost parallel to the down-stroke, as in *v*." That is right. Make the *δ* about one-half as wide as / at this point; illustrating, as shown in the cut. (Fig. 2.)



Fig. 2.

#### BLACKBOARD WORK BY PUPILS.

(Draw quickly on the board four horizontal lines, two inches apart, six feet long. At the left erect a vertical. On the upper horizontal lay off five spaces equal in width to the distance between the long lines, and write the /, letting the class see how to get the proper slant of the down-stroke by first learning how to manage the up-stroke upon which the slant and straightness of the down-stroke depend.) (Fig. 3.)

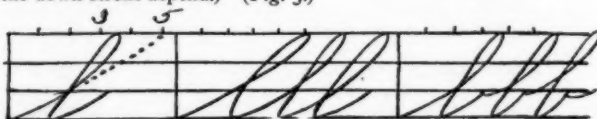


Fig. 3.

Now, class, notice that as I begin this letter I aim at dot 5 as far up as the head-line, then gradually lessen the slant going up

midway between dots 3 and 4, for the top of the loop. This brings the pen to a place where the down-stroke can be made on correct slant, and is the key to making all these upper loops.

I will lay off five spaces (drawing second vertical line), and let some one try to write a group in the ruling. (All hands are up ready to come to the board.) John may try. John stands ready—chalk in hand, well back from the board, arm extended. (At the signal, "Ready," "begin," John writes the group while the pupils count, "1, 2—1, 2—1, 2, 1.")

Who can criticise John's work? "I think he did pretty well, but made one or two errors," says Phil. "He aimed at dot 5 all the way up, and didn't curve his up-line enough, making the down-stroke curving." What about the second letter? "That is very nice, except that the loop isn't quite two spaces in length." And the last *l*? "That has too much loop and isn't quite straight enough in the down-stroke."

Who will make a group of *b*'s?—drawing third vertical. Lottie may try. (Class say, "Ready," "begin," and Lottie writes and the class count "1, 2, 3, dot; 1, 2, 3, dot; 1, 2, 3, dot; 1.") How has she done, class—well or badly? "Very well," is the reply. Carl: "I think the first *b* is too wide between the main line and dot, but the loop part is perfect." That is a good criticism, Carl. "I think the last *b* hasn't loop enough," says another pupil. That is so. Why is this loop too small? Abe: "Because she didn't sag the connecting line enough in going from the second to the third *b*." That is right.

Now, pupils, you know just as much about these letters as I do, but you can't make them quite so well as I, because you haven't practiced so long. You see, you can learn all about the form, slant, etc., in a ten-minutes' talk like this, but that you must practice months to make them well and freely. Writing is learned by the doing, mostly, not by studying and analyzing. You must have an ideal form in your mind—then strike out for it with free movement. This is writing. Your reals will not be up to your ideals, but patient practice will bring the ideal letters. The movement must precede these.

Now get your slips ready and we will have this movement drill—writing exercise No. 1 (Fig. 4)—on the board. Slips five by eight

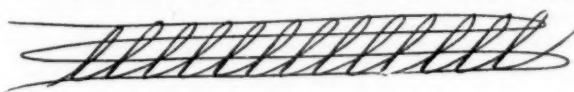


Fig. 4.

inches are ready, lying cross-wise in the copy-book; metronome at 90. All ready. Shoulders up, feet to floor. Arm resting so lightly that it hardly touches the desk. Take ink. When the metronome strikes the fifth time, begin. At this stroke all hands

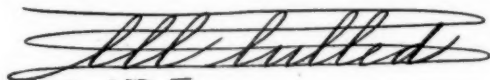


Fig. 5.

move together, a pretty sight, and this exercise and some of the others are written twenty to thirty times, both sides of the paper being filled in ten minutes. The remaining ten minutes are given to the book, pupils having got into good writing trim, write the half page in Book A, or No. 2 (Gram. Course), with a good degree of speed and smoothness of line.



Fig. 6.

Copy-book work is necessary to gain correct ideas of spacing, size of writing, and strength of line. These cannot be secured so well where copies are set wholly on the board, even by a good board writer. As the great majority of teachers are not skilled board writers, the need of the copy-book to these needs no argu-

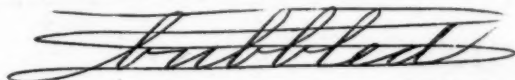


Fig. 7.

ment. Moreover, where department teachers "set the copies," pupils are not held to a standard style in going through the different grades, but vary it according to the styles of different teachers.

I am much pleased with THE SCHOOL JOURNAL; it is a great help to me already. It is decidedly the best educational paper I have taken yet.

MISS M. FIELDER.

Tenn.

## Supplementary.



### Playing School.

(A dialogue for two children. One little one comes in with a large book and sits down to read.)

(Rising, and looking at her watch.) T.—"It's time to open school," (rings a bell, door opens, and in comes a little girl and boy). You are nearly one minute late this morning. Take your seats. (Rings bell.) First reading class. (The boy steps forward to the mark.) Where is the lesson?

B.—The tenth page, second paragraph.

T.—You may read.

B.—"There was once a boy who wanted to be a soldier; he used to pound on a tin pan and march up and down with a paper cap on his head."

T.—You have read very well this morning.

B.—What is a soldier, teacher?

T.—Why, it is a man who carries a gun and is all dressed up.

B.—What do they do it for?

T.—They think it is fun, I suppose.

B.—Do they ever shoot with the guns?

T.—No; they are not allowed to do that, they must keep them bright and clean.

B.—I mean to be a soldier—

T.—That will do this morning; I will give you a good mark. (Rings bell.) Take your seat. (Rings bell.) Next class. (Little girl comes forward.) What is the lesson about?

G.—It is about the Indians.

T.—Who are the Indians?

G.—They are people who live in the woods.

T.—Why don't you toe the mark; stand up straight. Tell me more about the Indians. (Raps on the table.) Thomas, you must study your lesson, and not whisper, nor mark on your slate, nor make any noise with your feet. Go on.

G.—The Indians used to be all over the country; now they are in the western part. I saw an Indian last summer—

B.—So did I, he was making baskets.

T.—Thomas, I told you to study your books; I shall give you a long black mark if you speak again. Go on, Mary.

G.—I don't know any more.

T.—I don't call that a very good lesson. (Rings bell.) Take your seat. What is next?

B.—Speaking pieces.

T.—You may speak. (Boy comes forward and bows.) You don't bow right, this is the way (bows). Try again (he bows). That is better. Now speak.

"The boy stood on the burning deck

Whence all but him had fled;

The flames that lit the battle's wreck,

Shone round him o'er the dead."

(Pauses.) I haven't got any more.

T.—That will do for to-day. School is out. (Changes manner.) Tommy, you did not see that box of candy on the table; mamma gave me that. She said if we would keep still this forenoon we might have it; it's most noon now. (Girl and boy come up and the box is opened; they eat.)

G.—I like to play school when we have candy.

T.—When I am big and have a real school, I'm going to have a box of candy every day. Let's go out.

### Getting Acquainted.

I got acquainted very quick  
With Teddy Brown when he  
Moved in the house across the street—  
The nearest one, you see.

I climbed and sat upon a post  
To look, and so did he;  
I stared and stared across at him,  
And he stared back at me.

I s'posed he wanted me to speak;  
I thought I'd try and see.  
I said "Hello" to Teddy Brown;  
He said "Hello" to me.

—Selected.

### Teaching Teddy B—.

By LOUISE S. BORST, New York City.

Dew for the daisy,  
Honey for the bee,  
Sunshine for the rosebuds,  
But books for Teddy B.

First, he learned some little songs,  
And sang them at bed-time;  
Then all the things that Teddy loved,  
I wove into a rhyme.

What the flowers were saying,  
The insects, beasts, and birds;  
When nature found thro' me a voice,  
He drank in all my words.

Then picture books were his delight,  
And as the leaves we turned,  
Words for things in that mimic world,  
Unconsciously he learned.

We watched aurora's wondrous light,  
Along the northern sky,  
And traced the Bear among the stars,  
And saw the meteors fly.

We fed the ground-birds in their nests,  
And tamed the baby crow;  
"Life and Her Children," studied we,  
And "how the lilies grow."

But these first lessons duly learned,  
From nature's open book,  
The Bible then; and "Shakespeare's Tales"  
From Mary Lamb we took.

We learned the "Wreck of Hesperus,"  
And "Hiawatha's Song;"  
In Hawthorne of the Grecian myths,  
What deeds to gods belong.

In the "Fairy-Land of Science,"  
We left those forms behind;  
And with a fairy sunbeam,  
Up to the stars we climbed.

And then far down into the earth,  
Where darkness reigns supreme,  
We found the fossil's secret,  
The sun's imprisoned beam.

The primrose's mysterious life,  
The mission of the bees,—  
And all these simple, natural truths  
My Teddy learns with ease.

### My Doggie "Jip."

(A poem by a nine-year-old boy. To be spoken by a very little boy.)

Four little feet,  
Twenty little toes,  
A dear little mouth,  
Under a cold black nose:  
Two brown eyes,  
That never miss the cats;  
Two silky ears,  
That listen for the rats:  
A glossy little neck,

Under a collar bright;  
A little yellow tail,  
That is wagging day and night;  
A row of pearly teeth,  
That never bite nor nip—  
Oh, such a cunning fellow  
Is my doggie Jip!

—St. Nicholas for October.

### A Motion Song.

By LETTIE STERLING, Highland, N. Y.

TUNE: "Jingle Bells."

Hands are clasped and high;  
Heads are moving slow,  
Nodding, "Yes, yes, yes,"  
Shaking, "No, no, no."  
Now we let them turn  
First to left, then right,  
Looking over shoulders—so—  
To see a backward sight.

Cho.—Clapping—one! Clapping—two!  
Clapping loud for three;  
Motion, smiles, and happy words  
We use to show our glee. [Repeat.]

Forward, up, back, down,  
See the shoulders move.  
That they like it well  
Cheerful faces prove.  
Right and left and both  
Journey in their turn  
Till the path of forward, up  
And back, and down they learn.

Right foot's going out,  
Back with one, two, three;  
Left foot follows suit,  
Stepping gracefully.  
Easy as it seems.  
Hard it is to do,  
When we want the steps to be  
All quiet, firm, and true.

While our arms we swing,  
Brains are gaining rest,  
So at study time  
We may do our best.  
Knowledge seemeth vain  
In a body weak;  
So to be both strong and wise  
Is what we pupils seek.

### Two Sides of the Question.

(A recitation for a boy and a girl. In the first two stanzas they should speak earnestly, and face each other. In the last one, they turn and face the audience.)

Boy:—

"Ruffles and ribbons and laces,"  
(So I've heard my mother say)  
"Sashes to smooth and tie over  
Five or six times a day;  
Dolls to be mended and dressed;  
Troublesome ringlets to curl;—  
I'd rather have ten little boys  
Than one little girl."

Girl:—

"Rattle and romping and racket"  
(So I've heard my mother say)  
"Battles and bruises and tumbles;  
Sunday suits spoiled in a day;  
Trumpet and whistle and drum;  
Shouts of distress or of joy;—  
I'd rather have ten little girls  
Than one little boy."

Both:—

"A girl with her feathers and frills;  
A boy with his noise and ado;  
Which of our mothers is right?  
Which would you choose of the two?"

—Youth's Companion.

### Naming Dolly.

(To be spoken by a little girl holding her doll. She should touch its forehead, cheeks, and hair as she mentions them.)

My darling Dolly is one week old;—  
Her forehead is fair and creamy,  
Her cheeks are pink and her hair is gold,  
And her eyes are dark and dreamy.  
She's lovely and sweet as she can be;  
She's Santa Claus' own little daughter,  
But she came to me on the Christmas tree:  
How glad I am that he brought her!

I never am lonely since she came,  
And the only trouble with me is  
That I haven't been able to find a name  
One half as pretty as she is.  
Mamma's in favor of "Isabel;"  
And papa says "Betsy or Polly!"  
And I've thought and thought and maybe  
—well,  
I guess I shall call her Dolly.

—Selected.

### The Snow Man.

(Every word should be spoken clearly in this recitation and the exclamations (lines 12 and 28) quickly and enthusiastically.)

While showed the moon her silver cup  
Out of the south the wind blew up;  
The prisoned brooklet heard the stir,  
And with the dawn the woodpecker  
Sent all the orchard arches through  
His unexpected rat-tat-too,  
And pale icicles, every one,  
Shed tears because they saw the sun.

When I went out-of-doors to play  
With Jack—for it was holiday—  
I saw our cousin Ned, who ran  
And called to us: "Let's build a man!"  
So near the birch tree, white and slim,  
We trod a big round place for him.  
And rolled great puffy snowballs that  
Would make him very tall and fat.

We got fresh snow, and soft and white.  
To put his joints together right;  
Some shiny bits of coal, and round,  
To fix a buttoned coat we found;  
Potatoes were his mouth and eyes,  
Astonishing in shape and size;  
A rosy apple was his nose,  
And then, to crown his head, we chose  
A barrel-hoop, all set about  
With turkey feathers stiff and stout.  
And then we shouted, every one,  
"Hurrah! hurrah! He's done! he's  
done!"—Clinton Scollard, in *The Independent*.

### January.

(This recitation is for one of the youngest primary children.)

Who is this little fellow  
That seems so bright and gay,  
And brings us all good wishes  
In such a cheery way?

He sets us all a-thinking  
Of what we have to do,  
And gives us hope and courage,  
And earnest purpose, too.

He comes so very quickly;  
Before you know, he's here;  
Then welcome, January,  
The first-born of the year!

—Selected.

It was only a little acorn  
That fell from the bough of a tree.  
"Of what use are you?"  
Said the wind and the rain,  
As they buried it up in the lea.  
But a giant oak sprang up to tell  
Of the spot where the little acorn fell.  
—Selected.



## Editorial Notes.

This department will contain notes of matters that usually would find a place on the first page. It is believed that it will be better to confine the first three pages to discussions of pure educational and pedagogical matters. This department will be followed by its natural ally—notes on the educational field at large.

The morning exercises are an important feature in a school. At a school lately visited, the scholars came in peacefully and pleasantly; at nine precisely, a pupil (previously appointed) struck a bell, another pupil seated at the piano struck a few notes on the piano and all joined in a song. The principal rose and promptly read a few verses from the Bible; the pianist struck a few notes; all chanted the Lord's Prayer. A few notes more and all sang a bright song; a few notes and the class filed away to their rooms. The promptness, energy, and self-operativeness was admirable.

The question is being asked, Who will be appointed as commissioner of education? Dr. W. T. Harris has held the place for the past four years; but it is probable that some Democratic educator will desire it. The official duties do not demand a man of large abilities; but the commissioner is often invited to attend educational meetings and then it is expected he will tower above all others. It is fortunate that the past has been dignified by the presence of a man of the caliber of Dr. Harris. Several Democratic educators are getting their papers ready.

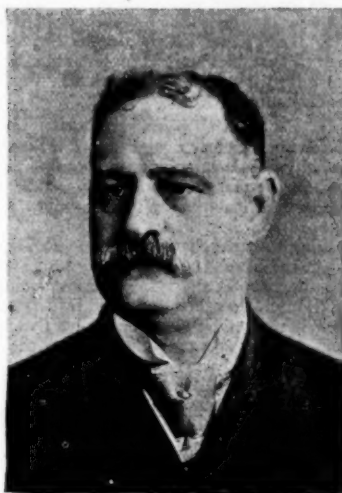
Another educational post to be vacated is that of commissioner of Indian affairs; this has been held with honor by Gen. Morgan; he has disappointed almost everybody by the statesmen-like grasp of the situation. He is the first man who has grasped the situation. It would be a good thing for the Indian youth if he remained in office. This post is more vitally important than the Educational Bureau.

Ten years ago the editor wrote a little piece entitled "Snap." It took immensely; it was immediately copied by educational journals; in the course of a few months it had gone the entire round. Then it had a rest. In about two years it was hauled out and put through its paces again; now it was credited to *Journal*, to *The School Journal* and finally to *Ex.* Then it had a rest; but in 1892 it was hauled out again and has been on its rounds; in the *Central School Journal* (Iowa), it is credited to *Pennsylvania School Journal*. On a reperusal of this little piece we cannot say as Thackeray did when he read over what Pendennis on one occasion declared, "That's splendid;" we can only say, "That's a good thing."

The teacher finds it necessary to have exercises that "throw the school upon itself." The exercises at some schools on Friday afternoon for a half hour or whole hour are of the most invigorating kind. These require ingenuity, tact, a knowledge of what is fit and of what pupils can do. The "Supplementary" pages have most valuable material; they are to be improved and made still more helpful. Teachers who are successful on Friday afternoons should communicate with the editors.

There are many more studying education this year than last. EDUCATIONAL FOUNDATIONS wholly devoted to the History, Principles, Methods, and Civics of Education is meeting with great favor. It is used by principals at teachers' meetings; by principals of training schools also. It is published by E. L. Kellogg & Co.

## The Educational Field.



Warren Easton.

In the great effort the South has been making to advance her school interests, men have been needed as educational leaders who can enable her to profit by the experience and experiments of older communities. Mr. Easton is recognized as filling the ideal in a marked degree as an educational leader.

¶ In 1884, he was elected by popular vote to the office of state superintendent of public education. During his term of four years he gave his energies to enlarging the sphere of the educational activity of the state. The normal school was established and set into operation; summer normal schools and "Peabody" institutes founded; the parish superintendents gathered into annual council; numerous visits paid to the various parishes, and in general earnest efforts were made to get the educational machinery into operation.

Upon the expiration of his term of office in 1888, he was called to the position of superintendent of the schools of the city of New Orleans. Holding this office for four years, he was re-elected this year for another term of four years. The public school system of that city is one of the most important in the South; the schools are sixty in number, and the teachers number six hundred.

Supt. Easton has favored numerous steps of advancement: the schools have just been regraded; corporal punishment has been abolished; Arbor day has been fixed upon for suitable observance; the teachers organized for professional improvement, etc. There is a general disposition to look to him for wise leadership. New Orleans offers a wide field for improvement; one of the most hopeful sides of the case is the belief that seems to prevail among the teachers that Mr. Easton is able to aid them. Mr. Easton is an active member of the National Educational and Southern Educational Associations, presiding over the department of superintendence of both bodies. Personally he is a genial and cultured gentleman and apt to make friends among those he associates with.

Commissioner W. T. Harris reports to the secretary of the interior concerning the schools of Washington, D. C. He objects to fixing salaries according to grade as vicious in many ways. The discipline is worthy of high commendation. Play-room in basement is condemned; supervising principals should aim to turn all weak teachers into strong ones. Rapid progress is noted as regards teaching and learning natural science. He thinks there should be copying of drawings before drawing from the object! The pupils get much good from the manual training school. All the work except planning is hopeful. A copying clerk is paid \$900, a good teacher \$500! The staple studies have not suffered by the introduction of the new branches.

The school committee of Braintree, Mass., is about to introduce the Lingg, or Swedish system, of gymnastics into the schools. The *Telegram*, of Plattsburg, N. Y., argues that there are two points that should first be made entirely clear. "One, that it is not in use in Sweden, and that it has been abandoned in some of the European schools where it has been tried. The other that the founder of the method, Dr. Lingg, himself died of consumption." Another objection is, that it is not so strictly in conformity with the laws of anatomy and physiology.

Governor Flower has appointed Susan B. Anthony as a member of the board of managers of the Rochester industrial school.

The Alumnae Association of the Girls' high school, of Brooklyn, is doing some good practical work in classes. These graduates pay their teacher the double compliment of continuing thus the studies, with a love of which their school work has inspired them, and of selecting these same instructors as the teachers of their private classes. The ladies thus complimented are Caroline B. Le Row, Louise Both-Hendriksen, Harriet T. Van Valkenburgh, and L. M. Henermann.

Rev. Dr. McGlynn, formerly in charge of St. Stephen's Catholic church in this city, was a famous friend of the public schools; for political reasons he was suspended but is now restored. He says concerning the late action of the Catholics in favor of the public schools:

"It is refreshing to know that Archbishop Satolli will not allow bishops to object to Catholic children being sent to public schools. He will excuse the people and priests from building parochial schools, even though they are ordered by a narrow-minded bishop who delights in telling Catholic people that unless they do not send their children to a parochial school they are sure of eternal damnation.

"The public school is an American institution, and should be supported, no matter what archbishops or bishops may say. I did not find anything in the theology I studied at Rome which said I would have to sacrifice my patriotism for my religion. Religion does not require that. Patriotism is a Christian virtue. Yet, notwithstanding, you know how many of our archbishops and bishops in the name of sweet religion think it necessary to antagonize one of our most sacred and dearest institutions—the public school."

Niagara Falls, N. Y., is to have a training class for teachers. Supt. Bentham of that city is about to organize it.

Gen. Morgan says, in a letter to the secretary of the interior, that there is a lawless element among the Indians that by their terrorizing influence prevent parents from sending their children to the agency schools. He has done his utmost to carry out the compulsory education law of Congress. He says: "I do not believe that Indians like the Bannocks and Shoshones of Fort Hall, the Southern Utes in Colorado, the Apaches and the Navajoes of Arizona—have any right forcibly to keep their children out of school, to grow up, like themselves, a race of barbarians and semi-savages. A show of force will convince them that the government is in earnest in the matter."

According to the report of U. S. Commissioner Harris, there is just about one-fifth of the entire population of the country attending the common schools. As the children of school age in the states constitute less than one-fourth of the population, the number not enrolled does not exceed one-twentieth.

The Tuskegee normal and industrial institute of Alabama for the training of the colored people in the South, has students from every Southern state, chiefly from the Black Belt region, to the number of 600. They pay their own way. Their work includes the getting out of building material, erecting houses, blacksmithing, wheelwrighting, tinning, shoe, harness, and mattress making, sewing, cooking, printing and farming. Four hundred acres of land are cultivated and the products raised there pay the living of students and teachers. The principal object of the institution is to instruct the students in the common branches of learning and to offer them the best opportunities for learning a trade.

Supt. Draper, of Cleveland, has established a new policy in the matter of public school examinations, and hereafter promotions in the first instance will be left to the recommendation of teachers, who will be required to make a monthly report of the proficiency of the pupils in the regular work of the schools,—certifying at the close of the year, who, in their judgment, is entitled to promotion.

Where pupils and parents appeal from this decision as unjust in any individual cases, pupils may try an examination prepared by the superintendent, being entitled to promotion if they pass the same.

A number of cities furnish a blank to teachers applying for places. Here are some of the questions asked: Do you attend summer institutes or teachers' conventions?

What educational or other periodical do you take and read?

Do you own and read educational works? Name three or four that you regard as most valuable.

These things show the trend of public thought and the teacher who would keep in the front ranks must consider their import.

The Concord board of education intends to add instruction in cooking to the curriculum of its high school.

The trustees of Colgate university have decided to open that institution to women students.

The school board of Newport, R. I., recommends the establishment of kindergartens and the introduction of manual training into the school system of that city. It has also declared itself in favor of filling vacancies in the corps of teachers with professional men and women who have studied the theory and art of education. It looks as though Newport is bound to push its schools into the front ranks of educational progress.

### Cleveland Schools.

Supt. Draper has fixed new regulations for the promotion of pupils:

1. In the primary and grammar grades, excepting the eighth grade, of the elementary schools, there will be no daily markings of the pupils except for attendance, and no stated or previously announced examinations or tests of their proficiency.

2. Commencing with Jan., 1893, the teacher will enter in ink on the "Proficiency Sheet," the name of each pupil, and on or before the first day of each month, the initial letter of "Admirable, Excellent, Good, Fair, Poor." This will represent the teacher's best judgment of the *quality of the ordinary and regular work* during the preceding month.

3. In cases where the progress of pupils is not satisfactory to teachers, information will be sent to the parents.

4. On the first of June, each teacher will make and certify a list of the pupils in her room who, in her judgment, are entitled, by reason of proficiency, to promotion to the next grade at the opening of the next school year, and with the approval of the principal the pupils so certified will be thus promoted, except from the eighth grade. Here the principal and eighth grade teachers will jointly certify the standing to which pupils in that grade are entitled, upon the basis of their record in the proficiency sheets.

5. In the first and second grades the determination of the teacher, with the approval of the principal, will be final. In the third, fourth, fifth, sixth, and seventh grades, pupils who are not certified to be entitled to promotion may, upon the written request of their parents or guardians, try a written examination to be prepared by the superintendent, and if they pass the same they will become entitled to promotion.

6. With the approval of the principal, any teacher may, at any time during the year, promote on trial to the next grade any pupil who is specially proficient, and who seems able to do the work of that grade. Pupils must not be kept "marking time," waiting for others to come up.

7. Graduates of the elementary schools will be admitted to the high schools upon their certificates of graduation.

8. The principals of the high schools may, with the approval of the superintendent, return to the grammar schools any pupils who are found to be unprepared for high school work.

9. Pupils will be advanced in the high schools under the direction of the respective principals of said schools, and will, in the discretion of the board of education, be graduated therefrom upon the certificates of the principals that they have satisfactorily completed the prescribed course of study. Such certificates will be based upon the standing of students in the schools and an examination approved by the superintendent.

### Jersey City.

Superintendent Snyder arranged to exhibit the work of the pupils of the schools during vacation week. Every branch of work taught in the schools from the kindergarten to the high school was portrayed; every one of the 17,000 pupils was represented in some way. The pupils of No. 7 (A. B. Guilford, principal), had a fine exhibit from the Mediterranean—the products of Spain, Italy, and Greece. No. 14 (Prin. Haskell), contributed a display in zoology and a collection in zoology that had been secured from all parts of the world. Nos. 12 and 23 showed extensive mineralogical collections.

The high school (Principal Sweeney, and Vice-Principal Paddock) made a wonderful display—specimens of drawings, many of a most artistic character, many marked "from memory." The minerals, as might be expected where Prof. Paddock is teaching, present a very remarkable display. They fill 125 boxes and were prepared by the second grade of '92. A volume of photographs shows the class at work.

The exhibit of the training school is a fine one; so, also, that of the kindergarten. Miss Soper's sewing school is well represented.

No. 4 (Principal Kelly) had a fine display in geography and arithmetic.

No. 12 sent in fine drawings—none of the pupils were over 11 years.

It would be impossible to name all the boys and girls, whose work is in many cases quite extraordinary; one can but say they have done remarkably well.

The drawings show that Prof. Thompson's teaching is producing fine results. The exhibit closed with an entertainment by the pupils in the evening. The pupils played on the piano and violin, sang songs, delivered recitations, and gave calisthenic exercises. The pupils of No. 7 (Prin. Guilford); No. 3 (Prin. Brensinger) led off in the latter, exhibited great proficiency in music, singing four-part pieces charmingly, and singing also new pieces at sight. They closed the entertainment by a charming song, "We waited for the Lord."

This exhibit produced a great impression in the city; teachers from a distance, were astonished and repeatedly asked, "Was this done by pupils?"



## Notes From Foreign Fields.

Lucknow, British India, has opened a new industrial school, where, in addition to instruction in the ordinary branches the native boys will get manual training. At present only carpentry is taught, but before long a course in metal working will be added.

Teachers are reported scarce in New Brunswick.

The question of the superannuation of teachers is, at the present time, occupying a large share of public attention in England. A deputation of the National Union of Teachers recently called on Mr. Acland, the English minister of education, to induce him to favor the introduction of a bill to establish a superannuation system for teachers holding life diplomas. Mr. Acland assured the deputation of his fullest and warmest sympathy, but practically held out no hope of legislation on the matter during the next session of the House of Commons. Local authorities, like the London school board, might carry out plans of their own to provide a fund for that purpose; but smaller bodies and voluntary schools could not do so, and the difficulties in the House of Commons would be serious. The demands upon the exchequer are, according to Mr. Acland, very heavy and the financial prospects of the country not extremely rosy.

Meanwhile the London school board has appointed a special committee to devise means whereby it may continue to deduct superannuation contributions from its teachers after March next. Unless such means be found and the teachers agree, all amounts deducted during the past five years must be refunded. The contributions up to date exceed £100,000.

Sir Albert Rollit, a distinguished member of the University of London, and chairman of the chamber of commerce of that city, says that no less than 35 per cent. of the clerks in London are Germans, and that of commercial travelers there are twenty foreigners to one Englishman. He ascribes this condition to the superiority of the educational methods of other European countries over those of England, particularly as far as technical schools are concerned. He points out to his countrymen that even Russia excels them in some respects in educational appliances, that Brussels, Frankfurt, and other cities possess commercial museums that surpass anything of the kind in England, and that the technical school of Frankfurt, Cologne, Munich, Crefeld, Holzminden, and other German cities furnish models that they have not equaled. He urges it as their duty not only to imitate the sister states in these lines, but, if possible, to surpass them.

## The Argentine Republic.

Eight years ago, when the first educational law of the Argentine Republic was passed, school matters were at a very low ebb; the buildings were hired and were but meagerly equipped, both as to sanitary arrangements and educational appliances; but vigorous strides have been made, the land is covered with colleges and schools fitted up in accordance with the most modern ideas, borrowed from all parts of the civilized world, on which some improvements have been made.

**REVENUE.**—Every child of school age, six to fourteen years, must be enrolled at the beginning of each year, and payment made of one *piaster* (about equal to our dollar), except in cases of the poor; but the chief source of revenue is in taking fifteen per cent. of the entire taxation of the country.

**ELEMENTARY SCHOOLS.**—The law of 1884 declared the object of these schools to be the fostering and development of the moral, intellectual, and physical nature of every child of school age.

**MANAGEMENT.**—The National Council of Education consists of a president (elected by the ministry and senate) and four others who are elected by the ministry, and act under the minister of education. Each province has a General Council, and the District Councils are composed of the most distinguished and honorable inhabitants, who watch the health, tone, and discipline of the schools, propose (to the N.C.) the nomination of teachers, etc. Each D. C. has a district inspector, who is also secretary, and is a teacher. There is a departmental inspector for each province, and a still higher rank—one of whom resides in each provincial capital—and at the head of all the inspector general who lives at Buenos Ayres. All these, except the very lowest ranks, must be professors who have been trained at the normal school.

**COMPULSORY.**—Neglect of the educational obligation may be punished by warnings, progressive fines, and imprisonment, the police being employed to secure the attendance. The instruction is obligatory, free and graduated, and may be given in public or private schools or at home, but in all cases an examination showing results must be had.

**TEACHERS AND MEETINGS.**—More women than men are employed, being preferred, and receive the same salary; and they must undertake nothing else that will in any way interfere with their school duties. Although their certificates are issued by the normal schools, many of them are yet but poorly educated, though

this state of facts is rapidly diminishing. From May until November all are obliged to attend local conferences, and criticize and discuss practical lessons given some of their number. Monthly conferences are held, on the theory of education. Libraries are supplied to each school, for the teachers' use, and are also established at various other centers, from which teachers are allowed to take home books. Kindergarten teachers are employed from the United States.

**SESSIONS AND VACATIONS.**—In the capital there is but one attendance, daily, from eleven to four, with brief breaks at the end of each hour. On Saturdays the schools close at one. In the provinces the attendance is half daily. The vacation, like our own, lasts through the two hottest months, the great difference being that that time is from the middle of December to the middle of February.

**CURRICULUM.**—The *minimum* includes "the three R's," general geography and history and that of the Republic, the national language, morality, manners, the elements of hygiene, sciences, drawing, vocal music, the national constitution, and gymnastics. Girls also learn manual work and domestic economy; the boys simple military drill, and in the country the elements of cattle rearing and agriculture.

**REWARDS AND PUNISHMENTS.**—No corporal punishment is allowed, even by the principals; nor any rewards not authorized by the state.

**PENSIONS.**—Teachers give two per cent. of their salaries toward the pension fund, and may be retired on full pay at any time when disabled by any cause arising from the discharge of their duties or after twenty years' uninterrupted service, three quarters after fifteen years, half pay after ten years, etc.

**NORMAL SCHOOLS.**—There are thirty-four of these, all day schools, the government being strongly opposed to boarding schools. Students must be over sixteen, produce a certificate showing completion of the elementary studies, one of good conduct, and a medical certificate of fitness for the work; and while a student there receives free tuition, books and material, besides \$6, 8s. a month in money. Breadth of knowledge, rather than depth, seems to be the aim, and a multiplicity of sciences are aimed at.

Educational journals abound, and many voluntary societies have sprung up. Education is the question of the day, and all are interested in its discussion.

## German Schools.

A great change has been made during the last two years, yet the change has only been introduced into Prussia and Saxe-Weimar concerning the preparation of secondary teachers. Up to that date, for fifty years, every secondary teacher had to study four years, attend a satisfactory number of lectures, pass a public examination, and then work in school under a head-teacher's direction, *without fee*; and if at the end of that time the candidate was recommended by the head-master, he was accepted as a qualified teacher, and if he could get a place, was at liberty to accept it.

The existing regulations require: 1. Four years' study and attendance at university lectures; 2. an examination in *general* studies (including psychology, ethics, and pedagogics) and in one or more *special* branches; 3. after this examination a year of training in a course attached to a school; 4. and finally a year of trial in which this training may or may not be continued.

The object of the law is two-fold; to keep cut the incompetent and to aid those who are ambitious to reach out beyond the minimum of efficiency to which all must attain. Germans are firmly convinced that the foundations of pedagogy lie in psychology, ethics, and history. The tendency to rely upon theoretical knowledge rather than upon practical skill is intended to be repaired by the training course which follows the lectures.

The most important work done for pedagogics has been accomplished by the followers of Herbart ("Herbartians") who was practically the founder of the science of education in Germany. Professor Paulsen, of Berlin, is among the most distinguished of those who do not follow Herbart, although ranking as a professor of philosophy. These professors are content to allow the student to enter school as a teacher, after hearing the lectures without taking the training course.

Twelve little children have recently been admitted into the practice school at Jena; and their teacher having studied the literature concerning the treatment of the child on his entrance to school life, spends a week making inquiries and experiments among them—witnessed by the students who choose to do so—then writes an account of the whole, to be read and discussed in the training school.

The practice schools of Herbart and his successors are real schools, the children entering at six and remaining until fourteen—but each school is as small as possible and closely graded; and the teachers are glad of the opportunity for further experience, as they are aiming toward better places, which they reach only in this way.



The head master of Eton, in the *Strand Magazine*, says that "Schoolmastering is a narrowing profession. You are always dealing with inferior people, telling people what to do—that is what makes schoolmasters so disagreeable in old age." Is this a fact?

The senate of Georgia has refused to fund the interest of the public debt so that the money now in the state treasury might be used to pay the public school teachers more promptly. It also abolished county institutes and adopted a bill deducting from the salary of teachers the time spent in attending Chautauqua assemblies.

### Suggestions to Special Teachers in Writing.

An educational exchange has the following:

Do not "my dear" the children, nor caress them.

Wear a clean white apron, collar, and something bright on rainy days.

Do not find fault before the pupils. A word to the teacher in private concerning the order is sufficient.

Do not have other duties outside of school. Give your whole energy to the school and rest while you are out of it.

Do not talk to the teacher during the lesson. Have your teachers' meeting before and after school.

Do not run to the superintendent for help except as a last resort.

Insist on a room ready and waiting for you. Don't stay while a room is in confusion.

Every room, good or bad, is entitled to twenty minutes—no more, nor less. Don't give half an hour here and five minutes there. "I will give them extra time, because they are backward." You will get into trouble if you do.

Don't talk over the heads of the children. Study the words when they turn to the teacher for interpretation. However, avoid "baby talk" in the eighth grade.

Require the attention of the regular teacher. She must not make out register, or correct papers, or leave the room.

Be interested in all things that the children do. Ask questions and receive information; but do not allow any one to instruct you on penmanship.

LUCY E. KELLER.

Special Writing Teacher, Duluth.

"Grandma, is oor teef good?"

"No, darling; I haven't any now, unfortunately."

"Then I'll give oo my nuts to mind till I come back.—Ex.

## Correspondence.

To the Editor of THE SCHOOL JOURNAL:—

Will you please answer the following questions:

1. How is "Sloyd" pronounced?
2. What is "Sloyd"? Its purpose and value?
3. Where did it originate?
4. What schools are using it? Is it a success?

Dallas, Texas.—

MRS. J. B.

1 & 2. Sloyd (pronounced and commonly also spelled "Sloyd") is a system of work in wood designed to balance the mental work of the schools and to turn it to practical account by developing dexterity in the use of tools and thus widening the scope for the natural creative powers of the child. Sloyd models represent articles in common use, such as wooden spoons, paper cutters, tables, and are so arranged in a series as to advance from the simplest form of tool manipulation to the most intricate exercises in joinery.

3, 4. The first experiments in Sloyd work were made in the Swedish town of Naas. Dr. Salomon had charge of the Naas school and under his directorship the system was worked out. It has since been generally adopted in the schools of Scandinavia and Finland. Other European countries are experimenting with a view to adapt it to their requirements and to adopt it. Sloyd is taught also in the public schools of Boston, Philadelphia, Pittsburgh, Chicago, and several other cities, and quite a number of normal schools throughout the land are taking it up. Its opponents say that is incomplete in that it makes use of models only instead of leading the child to make articles from drawings, and that the length of the course of instruction renders its introduction into elementary schools impracticable,—the course of instruction in the Naas training school for teachers extending over 250 hours. These weak points are, however, easily remedied by rational modifications. Wherever the system has been tested, it has been heartily adopted.

Do you wish to "pitch your own tent" in Chicago, near the World's Fair Grounds? You can do so for \$3.00 per week in Tent Village, surrounded by a high board fence. Write for particulars to Teachers' Columbian Hall Association, 70 Dearborn Street, Chicago.

## New Books.

There is something fascinating to us in the western world in the historical and social development of that great empire that extends from the Baltic to the Bering sea. Russian life and ways are so different from ours that a book dealing with them excites our interest, by reason of their novelty. But the book we have before us, *Prince Serebryani*, a tale of the times of Ivan the Terrible and the conquest of Siberia by Count Alexis Tolstoi, has much more than this to recommend it. The tale deals with a very important period of Russian history; it was shaped by a strong hand; the characters are finely drawn and the scenes described dramatic. There are some dark features that are portrayed in a masterly way. One who wishes to get an insight into Russian politics and social conditions should read this book. The novel was translated by Jeremiah Curtin, who has done his work in an excellent manner. (Dodd, Mead & Co., New York.)

If any have supposed that English-speaking children have exclusive property in the standard fairy stories they will be surprised on reading Julia Goddard's *Fairy Tales of Other Lands*. She has found "A Chinese Beauty and the Beast," "A Scandinavian Jack the Giant-Killer," "An Egyptian Puss and Boots," "A Persian Jack and the Bean-Stalk," and other counterparts of those tales that children never tire of hearing. The book has eighty-six illustrations and his handsomely bound. (Cassell Publishing Co., New York.)

An edition of *Paradise Lost*, by John Milton, has been published in the Laurel Crowned series, which also includes classical poems by Scott, Byron, Moore, and Tennyson. The usual "arguments" at the beginning of the books, also the preface to the edition of 1668, are included. This volume like all the others of the series is well made, the typography being excellent and the cloth binding with its embellishments both neat and handsome. (A. C. McClurg & Co., Chicago. \$1.00.)

A volume of *Essays in Literature Interpretation*, by Hamilton W. Mabie, shows qualities that entitle that writer to a rank with the most discriminating critics of the present day. He is a thoughtful student of the literature both of the past and of to-day, and has a high conception of the poet's calling; added to this he has breadth of view sufficient to see excellencies in the work of men of diverse gifts. For instance no admirer of either Browning or Keats could complain that he had done injustice to either. He has done particular service to the memory of Keats, by showing that he had a strong, manly nature, and that it was to physical, not mental, weakness to which he succumbed. American readers who as a rule, are not well acquainted with the works of Dante Gabriel Rossetti will find an appreciative essay in the volume on the literary work of that remarkable man. In "Some Aspects of Modern Literature," and other essays the author sets forth his ideas concerning the work of the modern author and critic. The style is polished, and the book makes delightful reading for the lover of literature. (Dodd, Mead & Co., New York. \$1.25.)

The Heroes of the Nations series has recently been increased by the addition of a life of John Wycklif: *Last of the Schoolmen and First of the English Reformers*, by Lewis Sergeant. Wycklif was a man of remarkable piety, courage, and learning; in fact, one eminently fitted to do the work that had then to be formed, and the course of England's religious sentiment for the following centuries is due, in great part, to him. The author not only gives a vivid conception of the man, but of English institutions during his time. Of the reputed portraits of Wycklif mentioned in the first chapter, six are reproduced in the present volume. Three of the most characteristic of these—the Bale, Houdin, and Houston engravings—do not seem to have been printed since the centuries in which they were respectively produced. At any rate the six are brought together for the first time. The prominent nose and well defined features represent a man of robust character indomitable will, and incisive mind, notwithstanding his somewhat feeble constitution. There are other illustrations showing William of Wykeham, bishop of Winchester, Old St. Paul's Cathedral, New College, Oxford, Wycklif's monument at Lutterworth, etc. The book will be a much prized addition to this valuable series. (G. P. Putnam's Sons, New York and London. \$1.50.)

Very few boys and girls, we are sure, could fail to develop an interest in American history with *The Beginner's American History*, by D. H. Montgomery, in their hands. The book is intended by the writer as an introduction to his larger work, entitled *The Leading Facts of American History*. However, it is in no sense an abridgment of the larger history, but is practically an entirely new and distinct work. The facts are narrated in the form of simple stories and are grouped around certain great historical characters, such as Columbus, Raleigh, Hudson, Lord Baltimore,

Penn, Franklin, Washington, Jefferson, Jackson, Lincoln, etc. This arrangement does not give a complete, nor a consecutive, narrative of events, but has many advantages in a history for the young. It lends a personal interest to the history that could not otherwise be obtained, giving an outline on which to add further historical knowledge. The illustrations are numerous and beautiful. Especially noticeable are the maps, clearly showing the extent of our territory at different periods, and the different acquisitions by purchase or otherwise. The frontispiece presents a fine view of the Liberty statue in New York harbor. (Ginn & Co., Boston.)

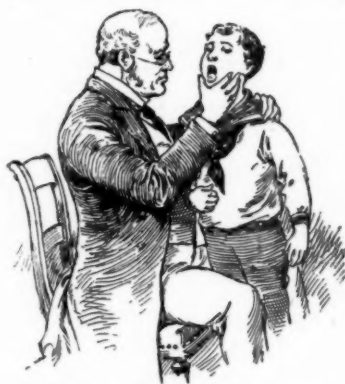
Whether we point our telescope to the heavens or our microscope to the drop of water, there is a point beyond which all is mystery. What is life and how does it originate? That is a question science cannot answer; yet the biologist, with the aid of the microscope, is able to answer many questions concerning the forms of life that, not many years ago, were unanswered. Many facts of this science are considered by H. J. Campbell, M. D., in his *Text-Book of Elementary Biology*. He deals at some length with the subjects of protoplasm, cells, cell-division, reproduction, the early stages of development and the massing together of cells to form tissues, treating at less length those topics that belong more particularly to botany and zoology. Special descriptions of certain species are also given. While the chapters of this book, with their numerous illustrations, will give the student considerable insight into the science, he is strongly recommended to do as much dissecting and examining of specimens as possible. (Macmillan & Co., New York. \$1.60.)

The exercises with objects in kindergartens have been followed with such good results that the question has frequently arisen whether an advanced series of exercises would not prove equally beneficial. W. Hewitt, B. Sc., science demonstrator of the Liverpool school board, has planned such a course for educating the hand and eye to be comprised within two volumes, and to cover four years of work for children from seven to eleven years of age. The course consists of four series, each series containing thirty exercises, and forming the subject of a year's work. The first volume of these *Manual Training Exercises*, just published, contains the first and second series. The materials used are wooden laths, paper, wire, clay, etc., partly for variety and partly that the children may become acquainted with the various substances and the different methods of manipulating them. The author's object is to train the mind through the hand and eye. The course has been used with excellent results in nearly all the Liverpool schools, it being found that the children look forward to the exercises with great pleasure. The book will be of general utility, as the directions are clear, and the materials are so simple that they may be easily procured. (Longmans, Green & Co., London and New York. 80 cents.)

Mensuration is a subject of such great and practical importance that a well prepared text-book, like *Longmans' School Mensuration*, by Alfred J. Pearce, will have a wide and increasing demand. In this book, except in one or two unimportant cases, where a knowledge of the higher mathematics is necessary, a simple proof of every rule is given which can be easily mastered by all students who have a good knowledge of arithmetic and an

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### Magazines.

—Christine Nilsson, the famous songstress who now lives in a palatial house in Paris, has prepared for publication a careful and explicit article of suggestions on the voice, which *The Ladies' Home Journal* will shortly print under the title, "The Study of the Voice." Nathaniel Hawthorne's only surviving daughter, Mrs. Rose Hawthorne Lathrop, has written an article in which she will describe "My Father's Literary Methods."

—The *North American Review* for January is a notable number, containing contributions of exceptional interest from distinguished writers and covering a wide range of timely subjects. The opening article, "Should Immigration be Suspended?" is by Senator Chandler, of New Hampshire, whose position as chairman of the Senate committee on immigration gives him the right to speak as one having authority. No one is better qualified to speak of "Insomnia," than Dr. William A. Hammond, whose article on the subject is exceedingly interesting and instructive. Under the title of "Universal Suffrage in France," M. Jean Mace, of the French senate, gives a graphic and comprehensive account of the political revolutions which have taken place in France during the past forty years. In "Foreign Nations at the World's Fair," the Japanese minister at Washington forecasts the part his country will take in the coming exposition at Chicago. The longest article in the number is entitled "Political Organizations in England and the United States," and is written by the Right Hon. James Bryce, M. P., who possesses such an intimate knowledge of the political history of both countries that his views on the subject will doubtless command wide attention.

—A character sketch of Pres. Diaz and the Mexican people, written in the city of Mexico, since that gentleman's inauguration for the new term, early in December, is one of the attractions of the *Review of Reviews* for January. The same number contains an article obtained from Paris on the successful treatment invented at the Pasteur Institute for inoculation against Asiatic cholera, a fine little sketch of F. Marion Crawford, the novelist, a profusely illustrated article on the latest results of the University Extension movement in the United States, and scores upon scores of attractive pictures of the most interesting people of the day—politicians, theologians, literary men, distinguished women, and so on.

—The young men and young women who aspire to obtain Academic or college educations, and whose parents cannot well afford them that expense, will be interested in the work of *The Cosmopolitan Magazine*, which has offered for the year 1893 one thousand scholarships at any of the leading colleges or schools of the United States, upon the condition of introducing the magazine into certain neighborhoods. Yale, Vassar, Harvard, Ann Arbor, Chicago, the Southern colleges, the great schools of art and medicine, all are alike open to the ambitious boy or girl who is not afraid of a little earnest work. By writing to the New York

office of the *Cosmopolitan* a handsomely printed pamphlet telling how to secure one of these scholarships, may be obtained.

—The *Atlantic* for January has among other articles a consideration of George William Curtis in his relation to civil service reform, an article which no reader interested in either the man or the measure can afford to neglect; a paper by Harriet Waters Preston and Louise Dodge on Cola di Rienzo; John Fiske's interesting study of Edward Augustus Freeman and his place among historical writers; E. P. Evans' "Reminiscences of Froebel;" and an important paper by Sir Edward Strachey on "Shakespeare in Love's Labour's Lost." Some of the other contributors are Mrs. Catherwood, Francis Parkman, and Edwin Lasseter Bynner.

—The principal attraction of the *Magazine of Art* for January, consists of the portraits of Alfred Tennyson. The frontispiece, a photograph from Girardot's portrait of the poet based on a photograph by Mayall, will be selected as the ideal portrait by a large number of the admirers of Tennyson.

—A well-printed and illustrated magazine, called the *Pratt Institute Monthly*, contains a record of the doings at that institution, besides contributed articles of much merit. We have read with great interest the account in the December number of the way in which current events are studied, besides other articles describing the way things are done there. The library bulletin, giving statistics and new books, is published in the magazine. The student or graduate of the institute must take a lively interest in this periodical.

—Samuel Jaros has set about rehabilitating *Home and Country* and making it a popular magazine. The first issue under his management is profusely and artistically illustrated, and the typography is excellent.

—William O. Stoddard, Molly Elliot Seawell, Maurice Thompson, and Theodora R. Jenness are to furnish the serial stories for *Wide Awake* for 1893.

—The *Weekly Bulletin of Newspaper and Periodical Literature*, published at 5 Somerset street, Boston, affords a weekly classified and descriptive catalogue of the contents of over 1200 different papers and magazines. Hereafter several pages will be devoted each week to comprehensive summaries of the best and most interesting articles appearing in the daily and weekly papers.

—The initial number of *Worthington's Magazine*, dated January, 1893, recently made its appearance. It has many bright articles well illustrated and is a periodical of much promise. It is issued by A. D. Worthington & Co., Hartford, Conn.

—The prizes, now offered by *Short Stories* to its readers, ambitious of fame, are: One of \$50, for the best original tale of child life. Length not to exceed 4,000 words; and another of the same amount for a detective story of not more than 2,000 words.

—The *Journal of Hygiene* will hereafter be known as the *Herald of Health*. It is now in its 43d year and has been edited since 1866 by Dr. M. L. Holbrook, who has endeavored to conduct it with a broad and liberal spirit and with special reference to personal hygiene, temperance, and physical culture as related to health.

—A paper of unusual importance will appear in an early number of the *Century*. It is "A Defense of Russia," written by the Secretary of the Russian Legation at Washington, and presenting the Russian point of view as to certain matters of eternal administration which have excited the criticism of the outside world—notably the expulsion of the Jews.

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